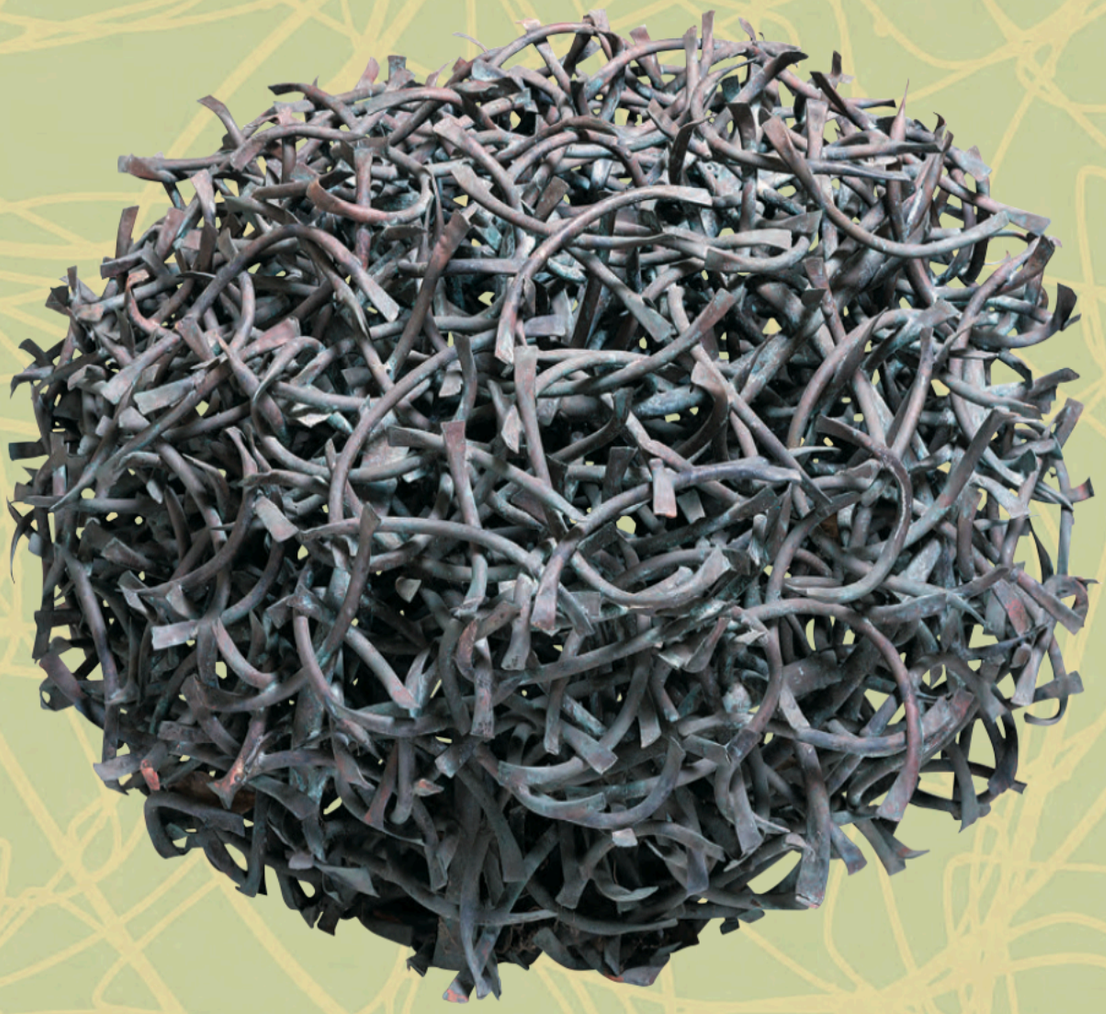

CLAIRE FALKENSTEIN

STRUCTURE AND FLOW

WORKS FROM 1950 - 1980

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WORKS FROM 1950 – 1980

LOUIS STERN FINE ARTS
9002 MELROSE AVENUE
WEST HOLLYWOOD CA 90069
T 310-276-0147 F 310-276-7740
E INFO@LOUISSTERNFINEARTS.COM
WWW.LOUISSTERNFINEARTS.COM

MAY 20 - AUGUST 26 2006

CLAIRE FALKENSTEIN

STRUCTURE AND FLOW

WORKS FROM 1950 - 1980

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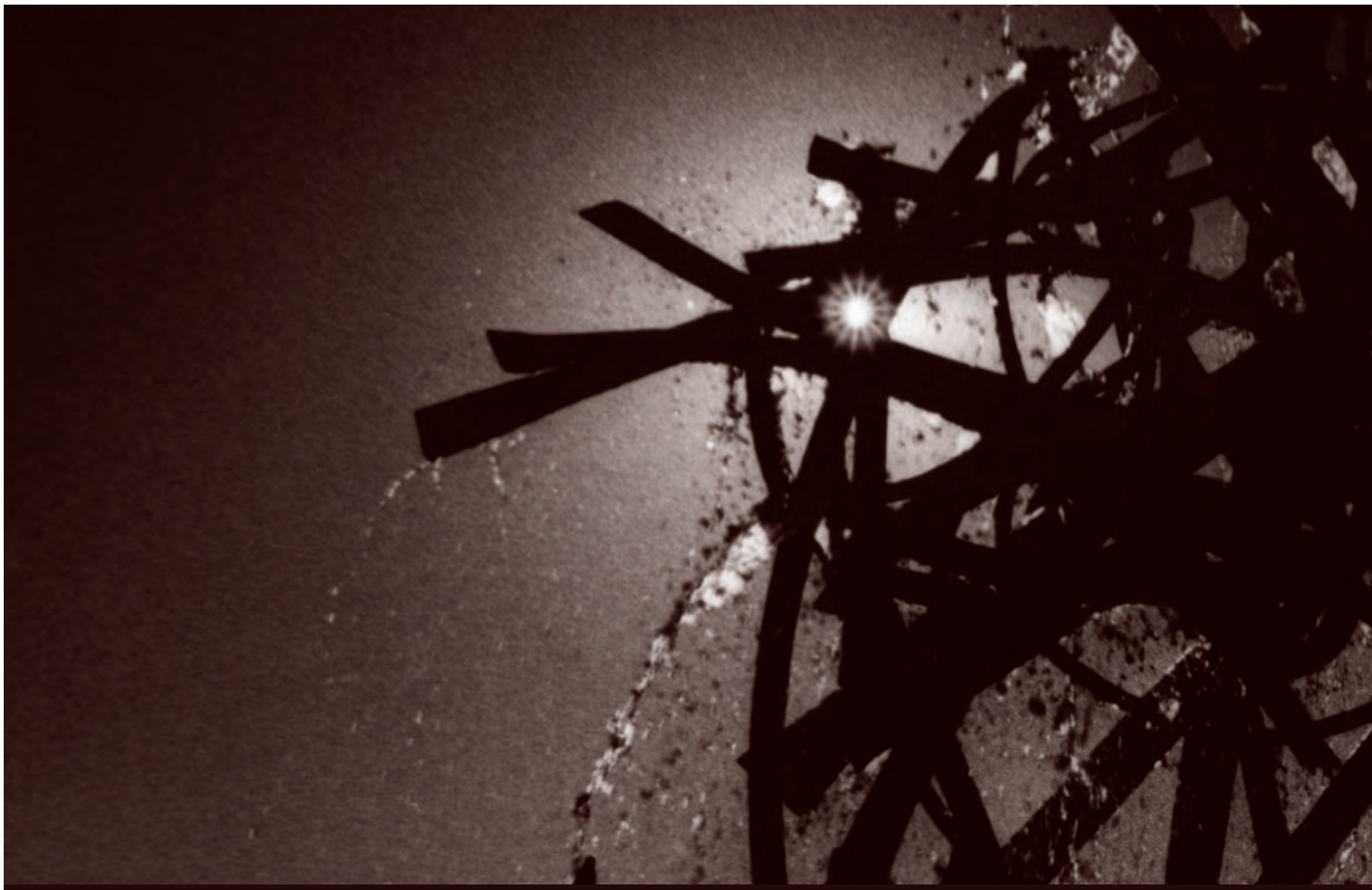


ACKNOWLEDGMENT

I have always had a great affection for the mavericks of the art world, those artists whose passion to create simply overrode the conventional expectations of an era. Claire Falkenstein is just such a maverick and it gives me great pleasure to present this exhibition of her work.

In studying her oeuvre, demonstrated in piece after piece, I marvel at her sure-footed creative audacity, the remarkable variety in her body of work and her genius for unaffected re-invention. I am amazed that she had the courage to re-locate to Paris in 1950 and consequently win over the European elite. I am equally impressed by her utter mastery and fearlessness regarding the use of technical crafts to realize her scrupulously humane and elegant vision. She seems an unfailingly natural craftsperson, immune to conventional wisdom but entirely true to her creative instincts. If ever an artist deserved the term experimental, it was Claire Falkenstein.

In this the first in a series of exhibitions, I have chosen to look at the latter section of her career. This period celebrates her deft experimentation with materials and forms, giving rise to an extraordinary series of sculptures. Though long held in high esteem by critics, and not entirely unknown to those of us in Southern California, Falkenstein is not your household name variety of artist. Given the superb quality and abundant heart of this work, I have great hope of beginning to rectify that with this exhibition.

First and foremost I want to thank Hal Nelson, Director of the Long Beach Museum of Art and President of the Falkenstein Foundation, for his tireless support and guidance on this project. His genuine passion for this project and for the work itself have impressed and helped me greatly.

Maren Henderson, in addition to providing a plainspoken yet keen-eyed text, has been an invaluable source of information. Her deep understanding of the artist's work and of the artist herself has been an inspiration to us all. We are truly indebted to her for her generous assistance.

I want also to add an especially heartfelt thank you to our catalogue and exhibition manager Tamara Devrient. Without her professionalism, drive and devotion this publication simply could not have been realized. We are most fortunate to have secured her participation in this endeavor.

Finally, as ever, I extend my profound gratitude to my staff Marie Chambers, Debbie Stern and Jennifer Ward. I could not do it without them.

Louis Stern

STRUCTURE AND FLOW

BY MAREN HENDERSON

Claire Falkenstein welding, Rome, circa 1960

Claire Falkenstein, San Francisco, circa 1940

Claire Falkenstein working on
"Point as A Set" Series, circa 1965

In an interview regarding her work of the 1950s, Claire Falkenstein said "I never used the word 'sculpture' but the word 'structure'."[1] She had of course, used the word 'sculpture' throughout her career but preferred 'structure' and increasingly used it in reference to most categories of her work including many paintings and an entire series of prints.

Challenging definitions all along the way, Claire Falkenstein was forever exploring new territory and impatient with the familiar. She ignored conventions, blurred categories, and became one of the most prolific and versatile artists of her time. She produced work from the age of 20 through most of her last year at age 89, from her first solo exhibition in 1930 and through the last in 1997. She worked virtually every day whether on trains, in airport terminals, waiting rooms, and even in hospital beds. At age 80, Falkenstein started yet another studio, specifically for new projects. At age 89, retirement was still unthinkable.

To describe her simply as 'versatile' would be a crime of understatement. It is unusual for an artist to be sculptor and painter, printmaker and designer, and achieve true distinction in all categories. (Calder and Noguchi can be cited.) But then, she broke down the boundaries between these categories, using the materials and structural systems of her paintings and sculptures in the creation of gates, windows, fountains, and jewelry -- as well as in her prints and even in her short films.

Her work is testimony to the ascent of material and process over a definitive form (or object or image). Material was not used to create a form: it was the form. Structure wasn't used to create an object or image: it became the object. From the early 1940s, Falkenstein's work had become almost entirely abstract with no reference to anything outside the work; and it consistently maintained a sharp focus on experiment and the invention of structures.

The artist clearly reveled in the technical aspects of her work. Often of a tedious nature, the procedures were repetitive and difficult. She was a natural and expert technician and yet held a clear contempt for technique devoid of expression. Expressive content -- that elusive quality -- in her case, derived directly from the character of her raw materials and the processes involved in working them. The resultant structures are obvious in their construction and expressive in every way: in the logic of the structural system involved, in the rawness of the material, its color and nature, the joins, the hammer marks, and the inevitable stains from welding and burning.

Claire Falkenstein in her studio in Paris, circa 1955

Claire Falkenstein was born in North Bend, Oregon, in 1908[2], and grew up in circumstances far from any art center. Entering the University of California at Berkeley, she had no intention of studying art. It quickly became her passion however, and when she graduated in 1930, she held a major in art with minors in both anthropology and philosophy. Rare in the annals of the art world, the new graduate promptly received a solo exhibition of her drawings at the East-West Gallery in San Francisco. She enjoyed a quick entrée into the professional art world of that city. To support herself and set up a studio, Falkenstein taught art classes in various venues in the Bay Area including UC Berkeley Extension, Mills College, the California Labor School and, from 1948-50, the California School of Fine Arts.

Falkenstein's career subdivides into three distinct phases associated with three quite different cities: San Francisco in the 1930s and 40s; Paris from 1950 to 1963; and Los Angeles for the rest of her life. After her college years, she continued to learn, teaching herself for the most part. One master class with Alexander Archipenko was interesting to her, but more important was meeting Moholy-Nagy and Gyorgy Kepes and other art world luminaries who came to the Bay Area on occasion to lecture, exhibit, or teach. It was in San Francisco that she accomplished her early experiments and realized her first professional successes in exhibitions, critical reviews, and awards.

The move to Paris in 1950 was full of risk. Breaking family and professional ties, leaving behind a solid reputation, she traveled halfway around the world. It wasn't a choice but a necessary relocation. Her work was becoming sterile, as she said, in addition to the fact that she had "won all the awards". In Paris the direction of her experiments continued, leading her to further innovation, and though seeming unfocused, it was in fact quite the opposite. It was focused, definitive, and would result in a large body of works of impressive originality and variety. Here she received significant critical attention and the opportunity to exhibit in venues throughout Europe.

International recognition continued throughout the rest of her life in Los Angeles where she enjoyed a demanding exhibition schedule, many monumental public commissions, and further critical acclaim -- all while she continued to break new ground.

PARIS IN THE 1950S

In Paris in 1950, World War II had been over for five years, but just barely. Housing was at a premium as were materials of all kinds. In a cramped studio and with limited funds, Falkenstein could not afford stone for carving or bronze for casting -- the traditional materials of fine art sculpture; but, from a lumber yard or hardware store, she could buy more prosaic materials such as a wooden log, stovepipe wire, paint, and even bars of lead. And she did.

Humble stovepipe wire, originally a budget compromise, became a source of endless experiment. Wire, distinctively linear, became a key aesthetic in Falkenstein's work. But then, in ways, this aesthetic always had been. Whether working in two dimensions or three, in painting or sculpture, she said "Everything is drawing. Sculpture is drawing."[3]

Wire, a very simple material after all, held considerable potential as Falkenstein proved again and again through the years. She twisted wire, flattened it, welded it, painted it, and perpetually tested it to see what it could do. She even ran it through a printing press. It became basic to her formal vocabulary albeit with considerable range in size from fine wires to metal rods of all thicknesses to large scale copper tubing and, in a striking variation, even tree trunks.[4]

Claire Falkenstein, circa 1930

THE SIGN

A loop of wire or metal strap appeared in various works from the 1940s on. It was only later that Falkenstein, in conversation with her friend Mark Tobey, recognized this as a generating idea in her work and termed it "the sign". Portentous sounding it was not. It was a beguilingly simple, formal element -- not much more than a mark on a page or a fragment of wire. Not an end, it was raw material. There was nothing mystical about "the sign". It had no literal or symbolic meaning. Falkenstein insisted *"It has no reference to anything, anything, anything in nature. It's a new kind of alphabet."* [5]

AND THE ENSEMBLE

Unconscious at first, the "sign" developed from a simple, linear element into use as a module which, by multiplication and linked by hundreds of individual welds, developed into what Falkenstein termed an "ensemble". These aggregates took on strength and scale and became structures, some on a truly monumental, even architectural, scale. The structures had no surfaces in the conventional sense of a continuous envelope. These ranged from dense and prickly masses (as in the *Point as a Set* series) to delicately extended membranes (as in certain of the *Suns*). Some appear impenetrable while others are effectively transparent. The structures were varied in density but all were essentially open, allowing the flow of space and light.

They were capable of many sizes, shapes, and densities. The structures could be manipulated like materials in their own right -- able to take on any shape, realize any idea, and used in every possible creative area, including painting and printmaking. Furthermore, the structures were used to make functional objects such as windows, gates, and fountains.

Integrating Rectangle (1957) is a structure based on the sign of the rectangle and the ensemble. It is the first time Falkenstein used this system as a conscious strategy, pointing out that the whole composition was a rectangle as was each unit. It is truly a field created by thin wire rectangles in an aggregate structure permeated with space. Falkenstein was insistent that we "see the space", often admonishing viewers that the work was a "composition of interstices". Perceived that way, *Integrating Rectangle* is essentially a space laced through with fine wiry 'signs'.

The decision to remain in Paris, even though unintended (she had originally planned to move to New York City), was a wise strategy and fortuitous in many ways. Falkenstein soon became part of the avant-garde in Paris, which was no small accomplishment in such a competitive atmosphere -- filled as Paris was with monumental achievements in art and the equally monumental personalities of early modernism. Here Falkenstein became part of a circle of European artists including Jean Arp, Alberto Giacometti, Karel Appel, Georges Mathieu, and Antoni Tàpies. Added to this heady company were the burgeoning ranks of American artists, soon to be known as "Les Américains à Paris".

Her work, however, always stood apart. One of the first to appreciate its independence and daring was the renowned French critic, Michel Tapié. He associated Falkenstein's work with *art autre* [6], a particularly radical new direction underway in Paris at the time, strongly conceptual and even more strongly experimental in character. *Art autre* was pointedly a rejection of Cubism, its legion adherents and, of more concern, the incessant "outbursts of post-Cubism". Michel Tapié wrote that "sculpturales absolument autre" were so rare that these existed only in the work of some four or five artists, and Falkenstein was one of them. [7]

STRUCTURE AND FLOW

Through the years, Falkenstein developed several distinctive structural systems, which became her personal, formal vocabulary. These included the lattice structure, the sign and ensemble, the set structure, the screen structure, and eventually her truss structure and topological structure. Although she produced an extensive oeuvre which was daunting in its variety, virtually all of her works from the fifties and on were based to some degree on these systems.

THE FUSIONS: WELDING METAL AND MELTING GLASS

Working on projects in Italy in the 1950s, Falkenstein began to experiment with inserting chunks of colored glass into her structures. This experiment led to further integration of these two unlike materials and resulted in her famous "Fusions", a relatively extensive body of work. These unique sculptures are based on the principle of structure and flow, and perhaps its most vivid realization: as the glass cools, the process becomes fixed and visible.

A compelling contrast, the Fusions combine the drabness of her dark tangles of iron with the colorful translucencies of the glass. Falkenstein spoke of teaching herself regarding the properties of these two materials, especially the problems of heating and cooling. There are different temperatures necessary for welding metal and for melting glass as well as different cooling rates. What began as experiment, concluded with an impressive series of works exhibiting mastery of the process albeit always with the element of chance factored in. The metal network is determined by the artist. The glass, by contrast, is not a foregone conclusion and, at high temperatures, it becomes fluid and amorphous as it collapses through the structure.

STRUCTURE AND FLOW #2: SCULPTURED WATER

Also known as the *Cal Fed Fountain*, this is 'sculpture and flow' at just about its most monumental. Here the water is the unstable, amorphous component. The metal structure was a powerful network built up from the 'sign of the U'. It was based on Falkenstein's *Point as a Set* series but, "exploded" as the artist said. Falkenstein had been experimenting with combining sculpture and water but was determined not to use water just as a setting for the sculpture as is traditional. She hoped to bring water into full expression as a sculptural medium, intending that it operate as an integral part of the sculpture and not just to provide a pleasing ambience. In the *Cal Fed Fountain*, the composition of copper tubing took on new meaning: it became more than pure form in that it became the conduit system, directing the streams of water and to a degree, determining their trajectories until they came raining down on the structure. The aesthetics and the mechanics were one and the same as were function and form. Falkenstein wrote to the curator at the Guggenheim: "Excuse me for going on about it, but it is so beautiful when the water courses through the structure that I can hardly stand it." This system became the matrix for a series of fountains.

MOVING POINT

The idea of *The Moving Point* idea began as a drawing on the train from Paris to Rome in 1959. As she explained, one point becomes two points and then three and four points, and they eventually become a surface. She thought of this in terms of a dynamic process and even as "a biological phenomenon". It is one of her systems in which a basic unit, developed by an aggregate process into a structure, is combined with improvisation and chance.

"Structure and Flow", Long Beach Museum of Art, 1972

"Structure and Flow #2 (Wave)", detail, California Federal Savings and Loan, Los Angeles, 1965

Claire Falkenstein in front of her creation, the gates for the Palazzo Venier dei Leoni, commissioned by Peggy Guggenheim, Venice, Italy, 1961

Maren Henderson received a Ph.D. in art history from UCLA with the work of Claire Falkenstein as her dissertation topic. She is currently a professor of Art History and Coordinator of the Art History Program at Cal Poly University in Pomona. Prior to her present appointment, she served the university as Chair of the Art Department for the College of Environmental Design. In addition to articles on digital art, functional art and industrial design, Ms. Henderson has written extensively on the work of Claire Falkenstein.

Falkenstein's moving point was like a Chinese character and applied with a similar emphasis on gesture and the resultant calligraphic mark. It was clearly a dab of the brush with a head and a tail, calculated but extemporaneous. And like a comet, the 'point' began streaking across space, the sequences recording the trajectories, accumulating into networks, and ultimately establishing lively, animated surfaces.

STRUTTURA GRAFICA

Both in the U.S. and in Europe, Falkenstein continued to make prints. Printmaking is a distinct category in the arts with its own demands, its specialized equipment and skills.

Again, Falkenstein mostly taught herself and then, by those very credentials, proceeded to ignore many of the conventions. She laminated metal plates with wires in low relief compositions, intended for printing but which were technically sculptures in their own right. She called these *objets gravures*. The artist inked these with her own hands and ran them through the press. She was effectively forcing the paper to the point where it frequently broke as did, allegedly, one of the presses. The print studios, she later confessed, hated to see her come and were glad to see her go. But she remained fascinated with the process, producing many editions of prints, as it became one of the most fertile areas of experiment.

UNPREDICTABLE PROCESS

"Unpredictable process" was a phrase Falkenstein used to describe her work, and she purposively used various techniques, all incorporating chance and the fortuitous accident. She was interested in what a material would do and what it would not; how far she could push it and what could be realized from that push.

Falkenstein's work is not easily comprehensible. With so many others of her generation including the Abstract Expressionist painters, the work was often based on one big idea and endless permutations. Falkenstein differed in that she was interested in many materials and processes -- and her basic method was continuous experiment. Her work was deeply frustrating to dealers and to collectors because, by the time they understood what she was doing and a market for recent work developed, she was on to a new investigation -- a new idea, a new material, and as many techniques as she could discover.

Her work is never easy. It wasn't easy to make. It isn't easy to analyze. It isn't easy to touch. And it was never predictable. It is a distinct aesthetic. From our current vantage point, the once bewildering variety of her work -- what seemed like (and was criticized as) wayward development -- now appears logical and sure. Today, taking its place in the history of art, Falkenstein's oeuvre remains one of the most challenging body of works from the 20th century.

Maren Henderson, Ph.D.

Objet gravure, undated
brass plates
27 x 19 inches
68.6 x 48.3 centimeters

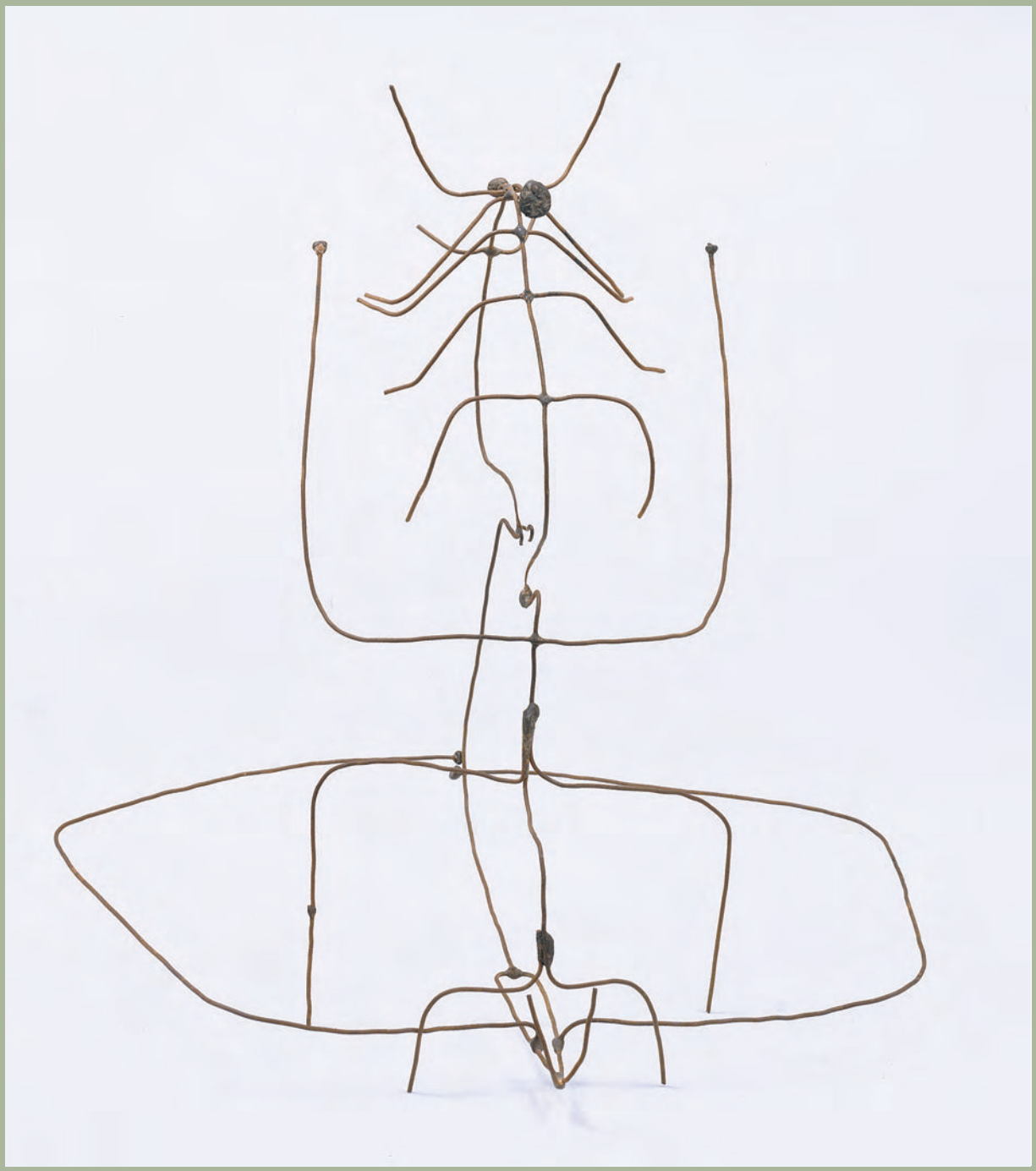
Sruttura Grafica, undated
graphic structure on paper, print
27 x 19 inches
68.6 x 48.3 centimeters

[1] Claire Falkenstein, interviewed by Herb Caen, "Herb Caen," San Francisco Chronicle, Sect. CCCCAAA, Sun. July 27, 1958.
[2] Falkenstein's birth certificate notes the date of her birth as July 22, 1908 in North Bend, Oregon, in Coos County.
[3] Personal conversation with the artist. 4 April 1988.
[4] Falkenstein used heavy copper tubing for her large fountains. She used cedar logs for a monumental structure, The Forum, at Cal State Dominguez Hills.
[5] Personal conversation with the artist. 1 March 1988.
[6] In 1952, Tapié held an exhibition and wrote a catalog, both titled Un art autre. The term was associated with art informel, another term introduced by Michel Tapié. The latter was used in regard to the work of Riopelle, Dubuffet, and Fautrier among others.
[7] "(Telle) est l'oeuvre actuelle de quelque quatre ou cinq artistes, et Claire Falkenstein est de ceux-là." Michel Tapié, Claire Falkenstein, (Paris: Galerie Rive Droite Jan 1956). n. pag.

PLATES

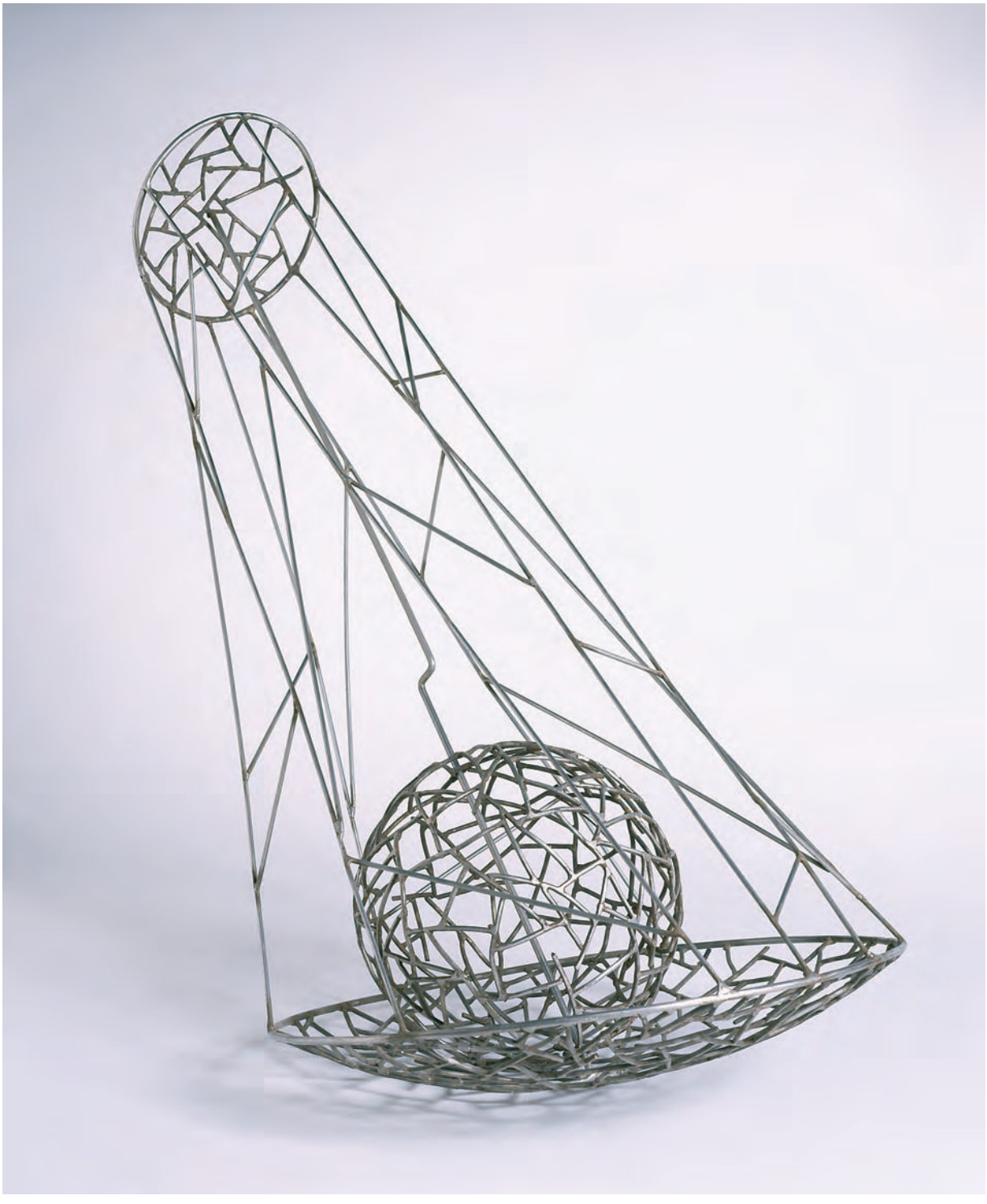
1. FIRST LEDA
(MODEL FOR LEDA AND THE SWAN)

Paris, 1950
iron wire
14 x 13 x 9 inches
35.6 x 33 x 22.9 centimeters



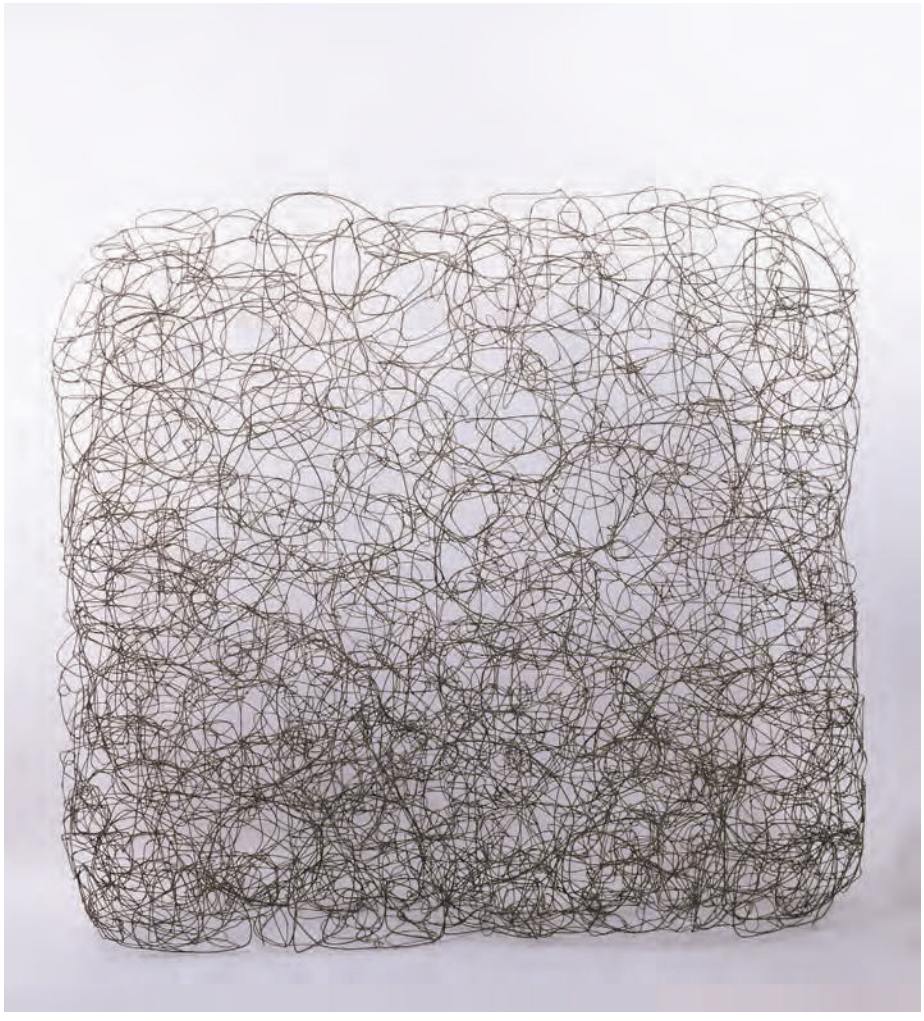
2. UNTITLED COMPOSITION

circa 1950
stainless steel
31 x 24 x 14 inches
78.7 x 61 x 35.6 centimeters



3. UNTITLED COMPOSITION

circa 1950
glass fused with blown glass
8 inches in diameter
20.4 centimeters in diameter



4. INTEGRATING RECTANGLE

1957
bronze wire
62 x 64 x 20 inches
157.5 x 162.6 x 50.8 centimeters

5. UNTITLED COMPOSITION

1958
graphic structure pastel on paper
18 x 11 inches
45.7 x 27.9 centimeters

Claire Falkenstein
1958

6. MICHEL TAPIÉ--PORTRAIT

Paris, circa 1959
glass fused with bronze and gold
14 x 12 x 10 inches
35.6 x 30.5 x 25.4 centimeters

7. LADDER

paris, 1960
watercolor and felt tip pen on paper
13 x 10 inches
33 x 25.4 centimeters

8. EXPLORATION

Paris, 1960
watercolor and felt tip pen on paper
13 x 10 inches
33 x 25.4 centimeters

9. SIGN & ENSEMBLE

Paris, 1960
watercolor and felt tip pen on paper
13 x 9 inches
33 x 22.9 centimeters

1960
Claire Falkenstein

10. UNTITLED COMPOSITION

Paris, 1960
watercolor, ink & felt tip pen on paper
13 x 10 inches
33 x 25.4 centimeters

Claude Falkenstein 19 XII 60 Paris

11. UNTITLED COMPOSITION

Paris, 1960
watercolor and felt tip pen on paper
13 1/8 x 10 3/8 inches
33.32 x 26.34 centimeters

12. LATTICE-- SUN

circa 1960
brazed copper wire
92 x 11 x 11 inches
233.7 x 27.9 x 27.9 centimeters

13. UNTITLED COMPOSITION

New York, 1960
ink and felt tip pen on paper
10 5/8 x 14 inches
27 x 35.6 centimeters

14. UNTITLED COMPOSITION

New York, 1960
watercolor, ink and felt tip pen on paper
14 x 10 5/8 inches
35.6 x 25.4 centimeters

15. UNTITLED COMPOSITION

New York, 1960
watercolor and ink on paper
17 7/8 x 23 7/8 inches
45.39 x 60.63 centimeters

16. BODY CENTERED CUBIC

circa 1960
glass fused with gold and iron wire
29 x 29 x 29 inches
73.7 x 73.7 x 73.7 centimeters

17. UNTITLED COMPOSITION

1960
copper tubing
8 x 12 x 6 inches
20.3 x 30.5 x 15.2 centimeters

18. THE RIVER (STILL)

Rome, 1960
ink and gouache on paper
9 3/8 x 12 inches
23.80 x 30.5 centimeters

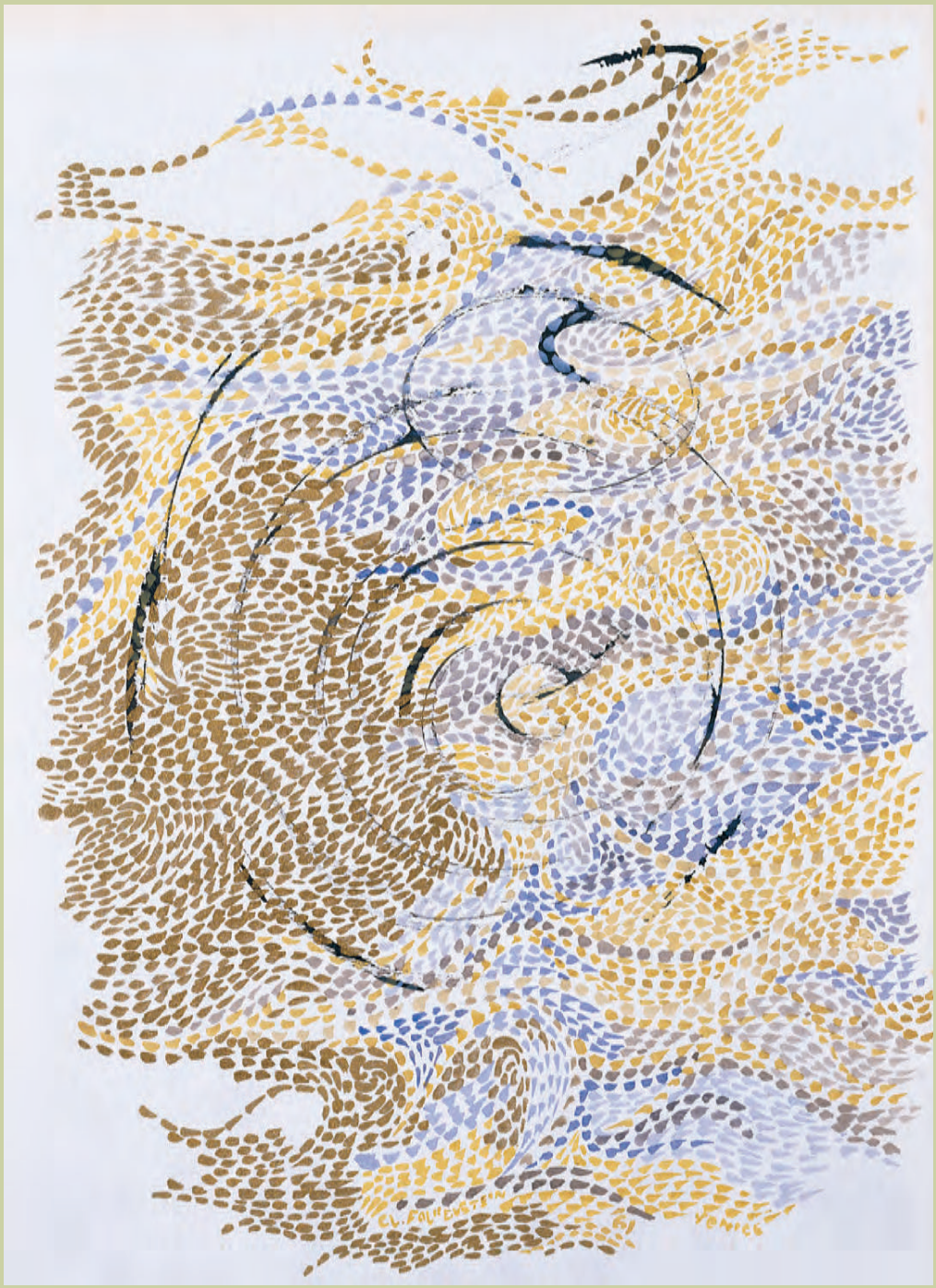
Rome 17/IX 60

19. SUN

1960-1961
copper wire and rods
30 x 75 x 38 inches
76.2 x 190.5 x 96.5 centimeters

20. UNTITLED COMPOSITION

Venice, 1961
watercolor, ink and felt tip pen on paper
14 x 10 5/8 inches
35.6 x 25.97 centimeters



21. UNTITLED COMPOSITION

New York, 1961
watercolor gouache on paper
17 7/8 x 23 7/8 inches
45.39 x 60.63 centimeters

22. UNTITLED COMPOSITION

circa 1962
soldered copper
7 x 8 1/2 x 6 inches
17.8 x 21.59 x 15.2 centimeters

23. NEVER ENDING SCREEN (STRUTTURA GRAFICA)

1963
welded copper and gold
16 x 15 inches
40.6 x 38.1 centimeters

24. VIBRAZIONE VENEZIA

1963
oil on canvas with steel and Venetian glass
55 x 79 inches
139.7 x 200.7 centimeters

25. NEVER ENDING SCREEN

circa 1963
welded steel and silver
18 x 12 inches
45.7 x 30.5 centimeters

26. NEVER ENDING SCREEN

circa 1963
copper tubing
15 x 12 inches
38.1 x 30.5 centimeters

27. POINT AS A SET

1964
copper tubing
6 inches in diameter
15.2 centimeters in diameter

28. POINT AS A SET N-10

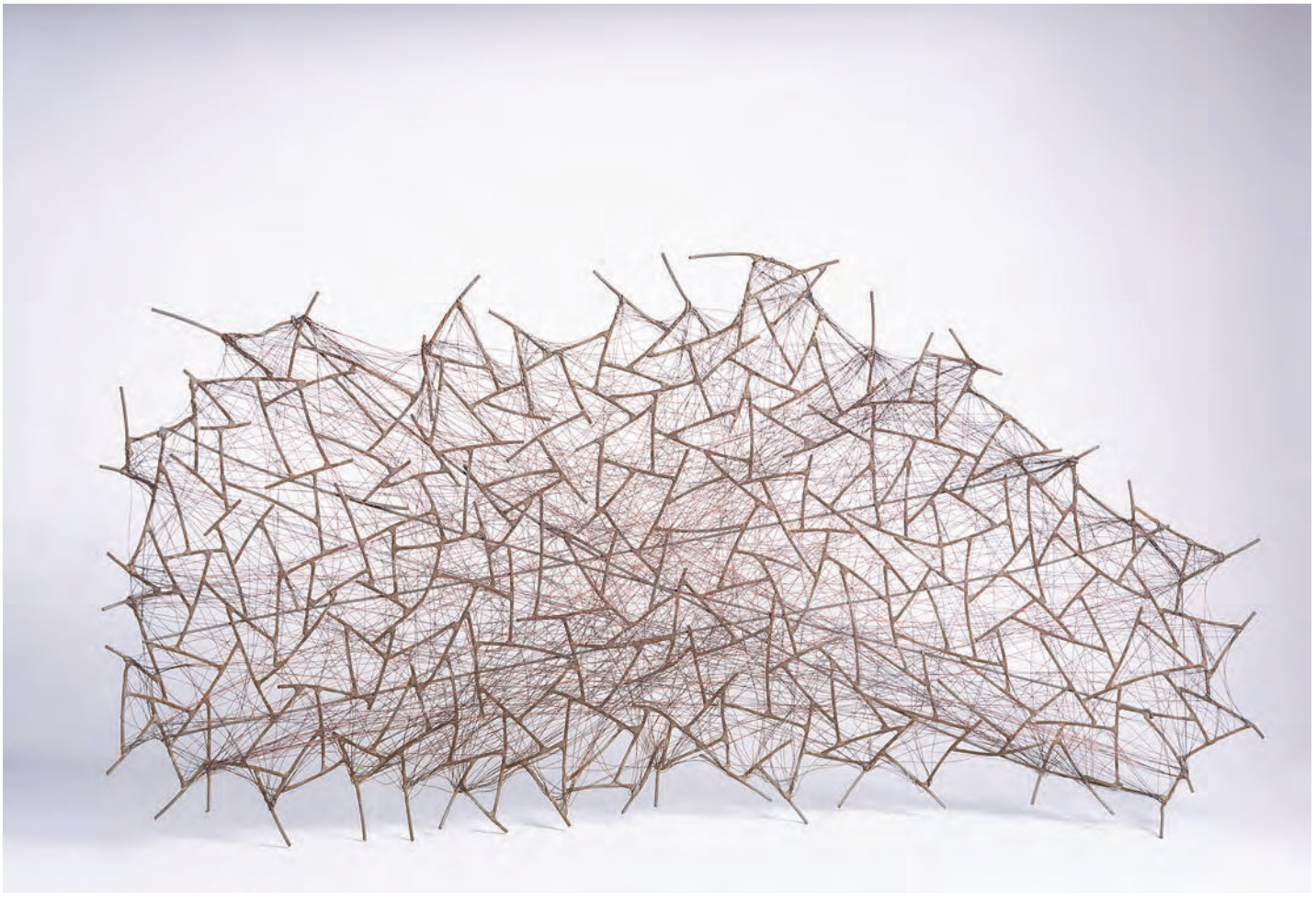
circa 1965
welded copper
34 inches in diameter
86.3 centimeters in diameter

29. NEVER ENDING SCREEN

circa 1965
copper with gold and silver paint
21 x 13 1/4 x 2 inches
53.3 x 33.7 x 5.1 centimeters

30. UNTITLED COMPOSITION

circa 1965
copper
15 x 40 x 5 inches
38.1 x 101.6 x 12.7 centimeters



31. NEVER ENDING SCREEN

circa 1968
iron
15 x 14 inches
38.1 x 35.6 centimeters

32. NEVER ENDING SCREEN

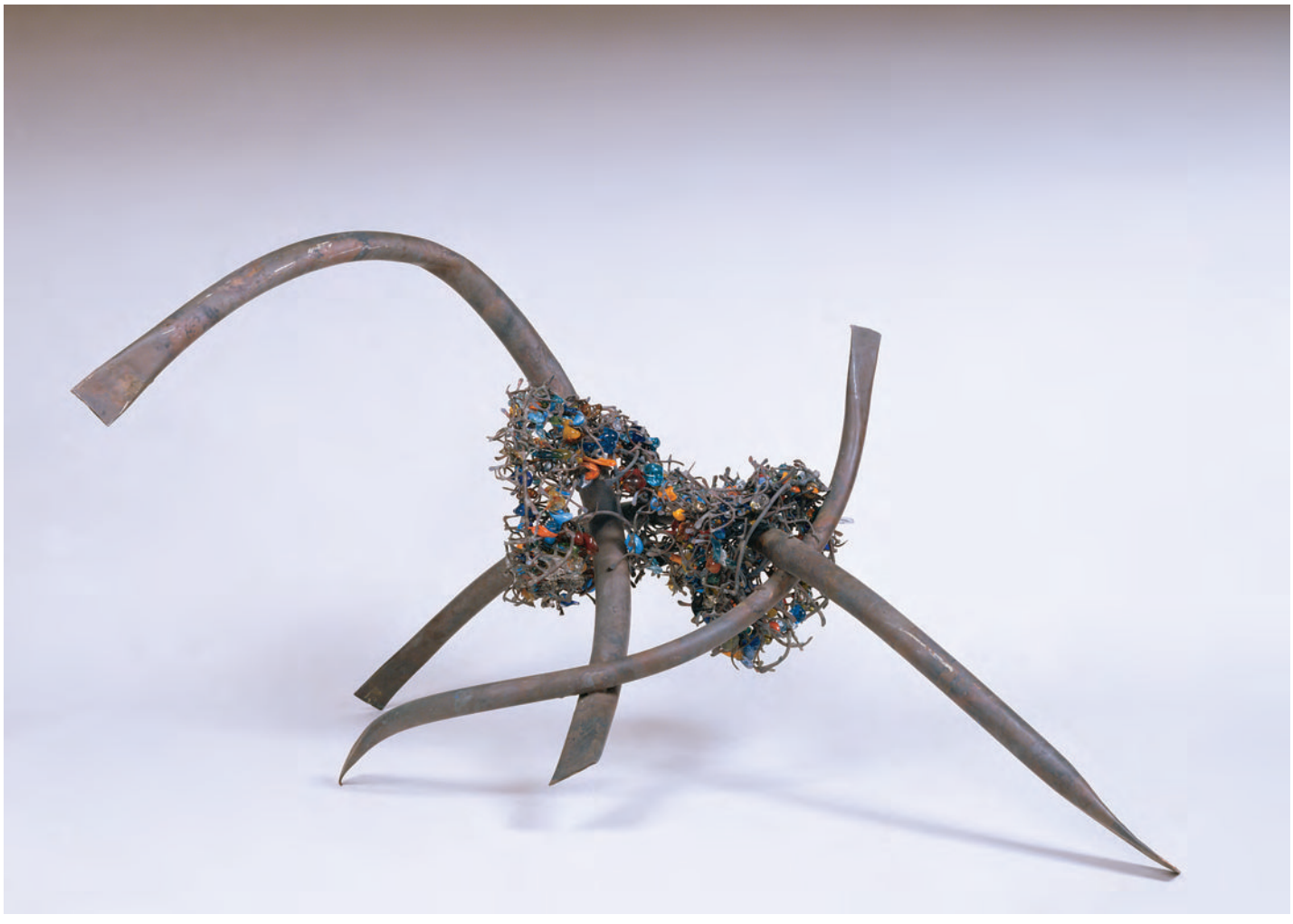
circa 1968
gold over copper
16 x 17 inches
40.6 x 43.2 centimeters

33. NEVER ENDING SCREEN

circa 1970
soldered copper
18 inches in diameter
45.7 centimeters in diameter

34. UNTITLED COMPOSITION

circa 1970
Venetian glass fused with copper
26 x 37 x 34 inches
66 x 94 x 86.4 centimeters



35. CHALICE

circa 1970
Venetian glass fused with metals
11 x 15 x 13 inches
27.9 x 38.1 x 33 centimeters

36. STRUCTURE AND FLOW

circa 1970
copper tubing
28 x 33 x 23 inches
71.1 x 83.8 x 58.4 centimeters

37. UNTITLED (TOPOLOGICAL)

circa 1970
copper with rivets
8 x 9 x 11 inches
20.3 x 22.9 x 27.9 centimeters

38. UNTITLED COMPOSITION

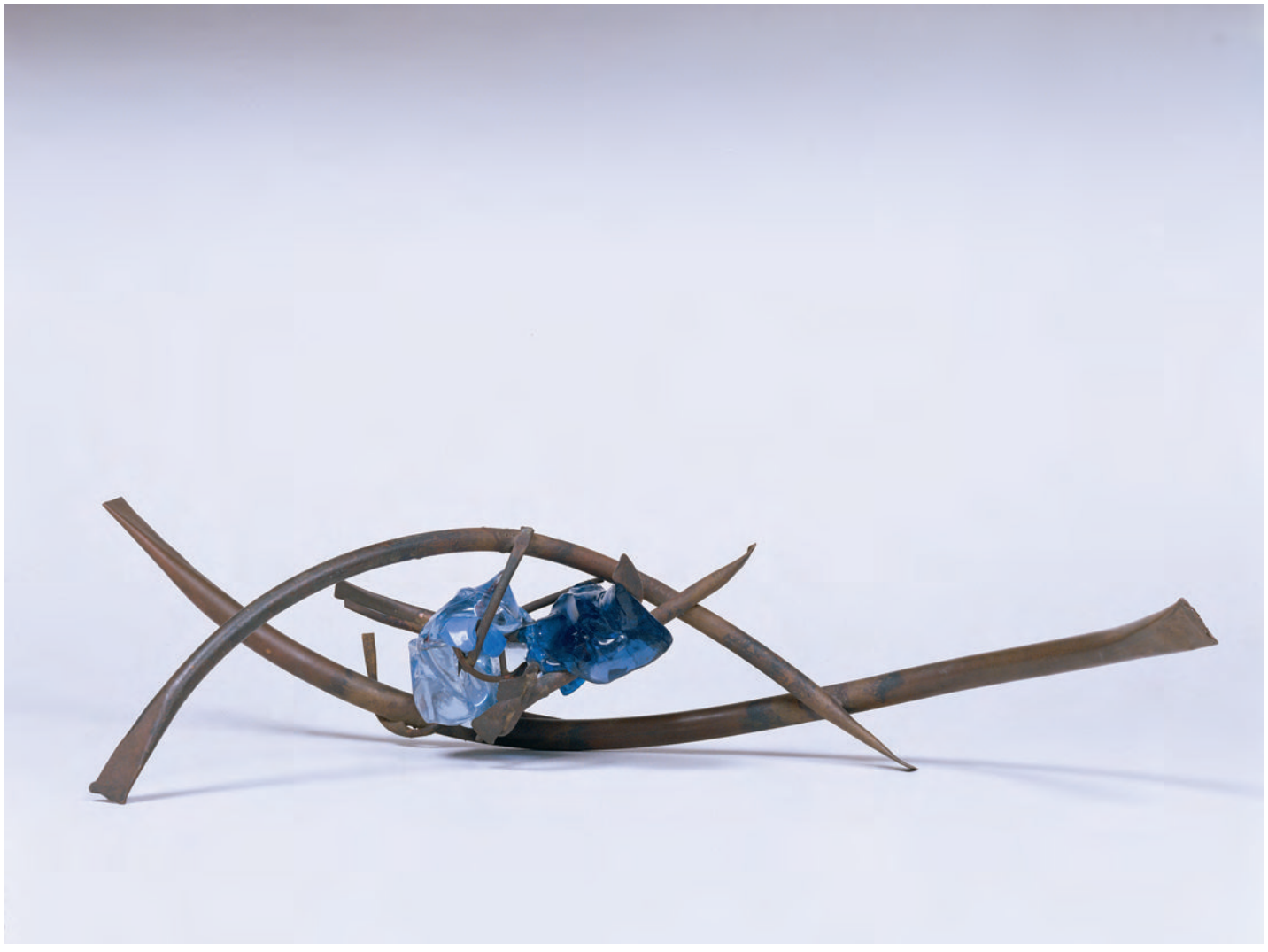
circa 1970
glass fused with copper
6 x 8 x 6 inches
15.2 x 20.3 x 15.2 centimeters

39. UNTITLED COMPOSITION

circa 1970
glass fused with copper
11 x 16 x 17 inches
27.9 x 40.6 x 43.2 centimeters

40. UNTITLED (FUSION)

circa 1970
glass fused with copper
7 x 30 x 14 inches
17.8 x 76.2 x 35.6 centimeters in diameter



41. NEVER ENDING SCREEN

circa 1970
copper tubing
11 x 16 inches
27.9 x 40.6 centimeters

42. NEVER ENDING SCREEN

circa 1970
welded aluminum
21 inches in diameter
53.3 centimeters in diameter

43. UNTITLED COMPOSITION

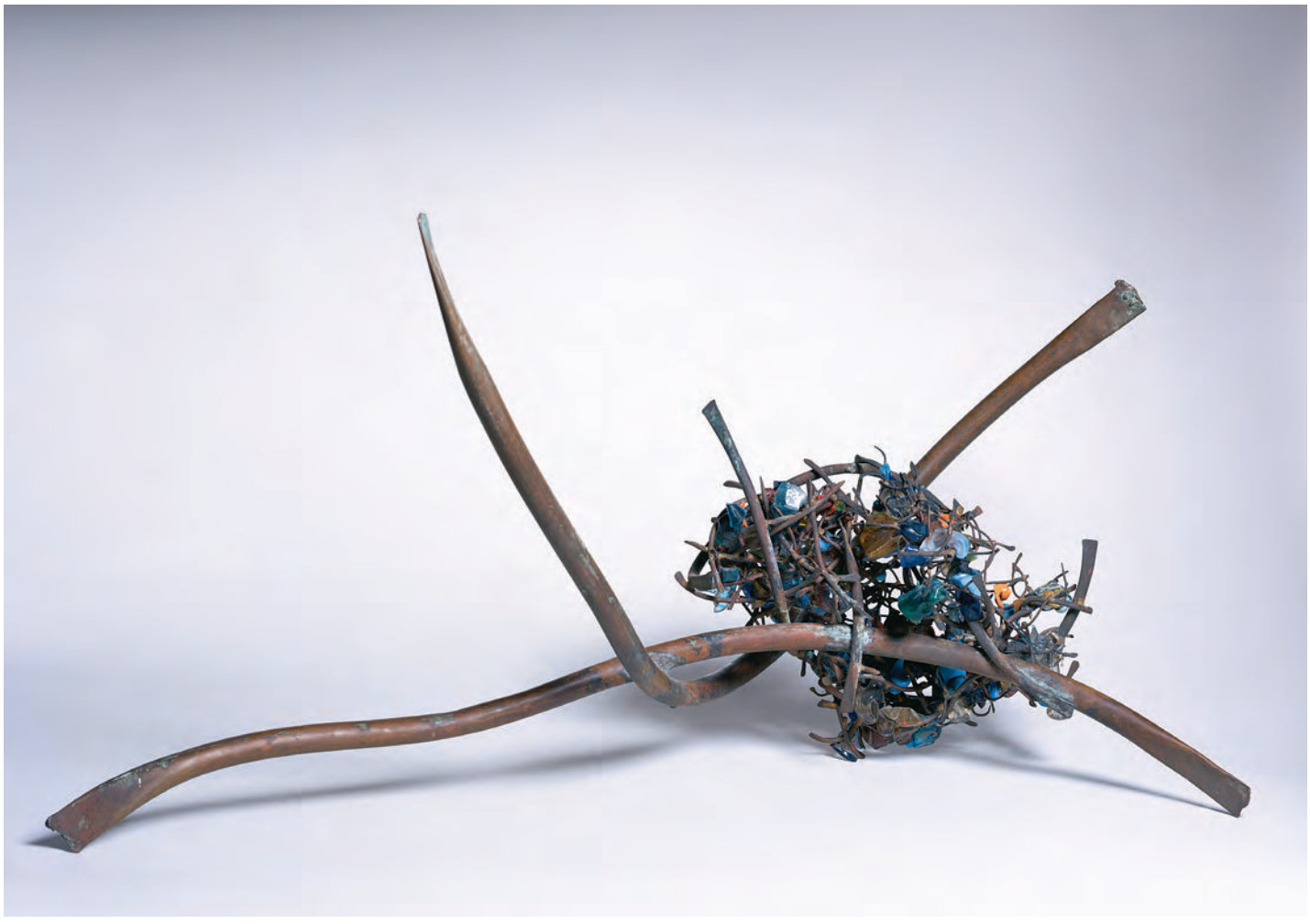
1973
Venetian glass fused with copper
31 x 35 x 24 inches
78.7 x 88.9 x 61 centimeters

44. FLORA

1973
sheet bronze--kinetic
48 x 60 x 36 inches
121.9 x 152.4 x 91.4 centimeters

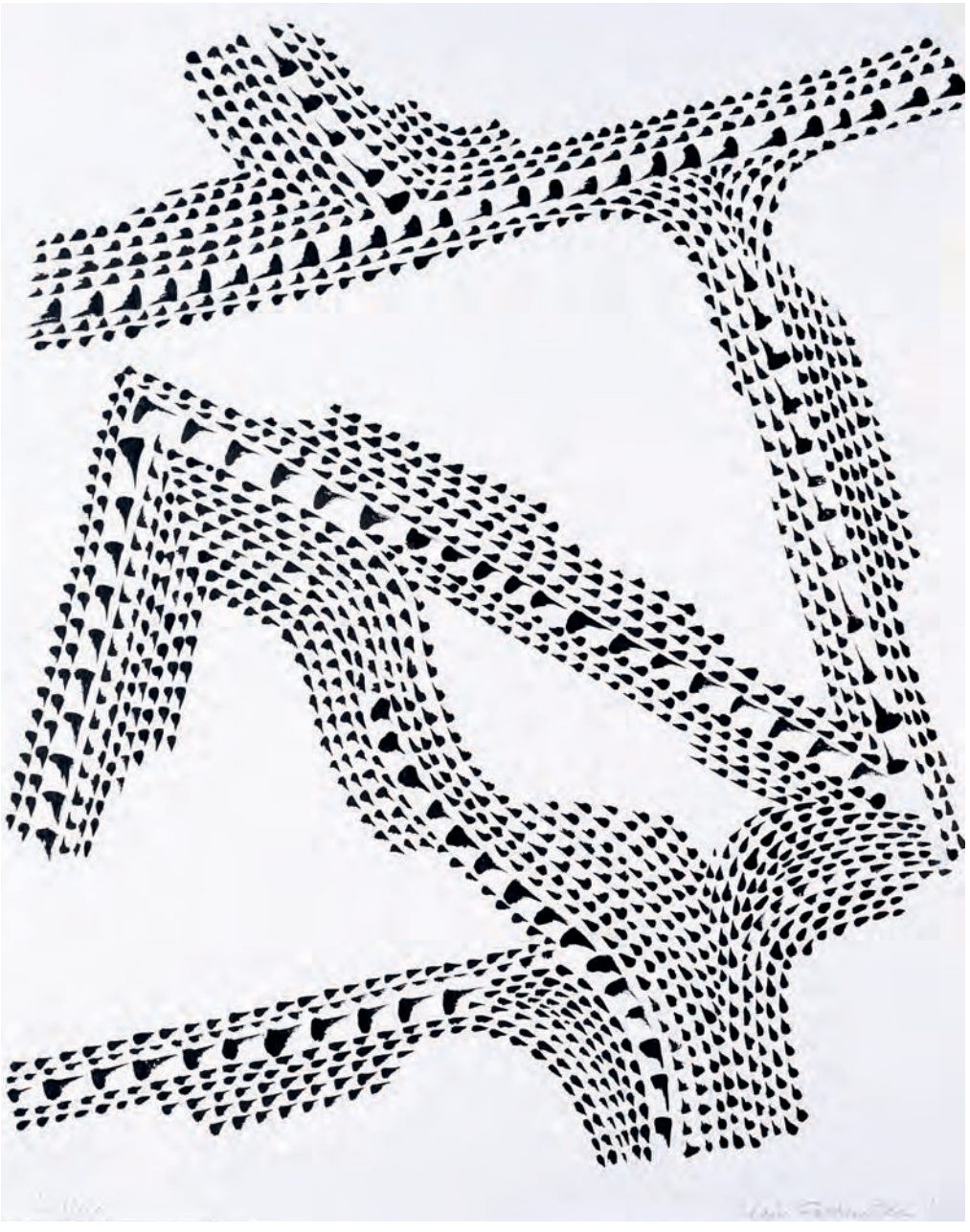
45. TOPOLOGICAL

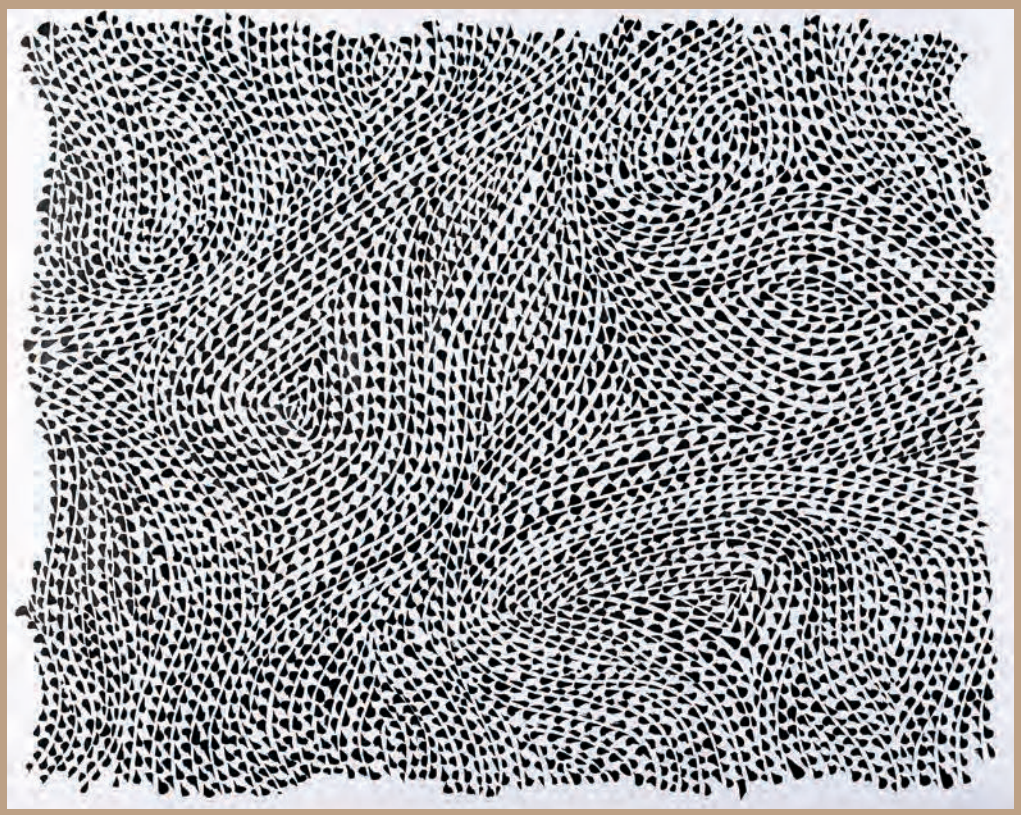
1973
Venetian glass fused with copper
33 x 41 x 16 inches
83.8 x 104.1 x 40.6 cm



46. LATTICE

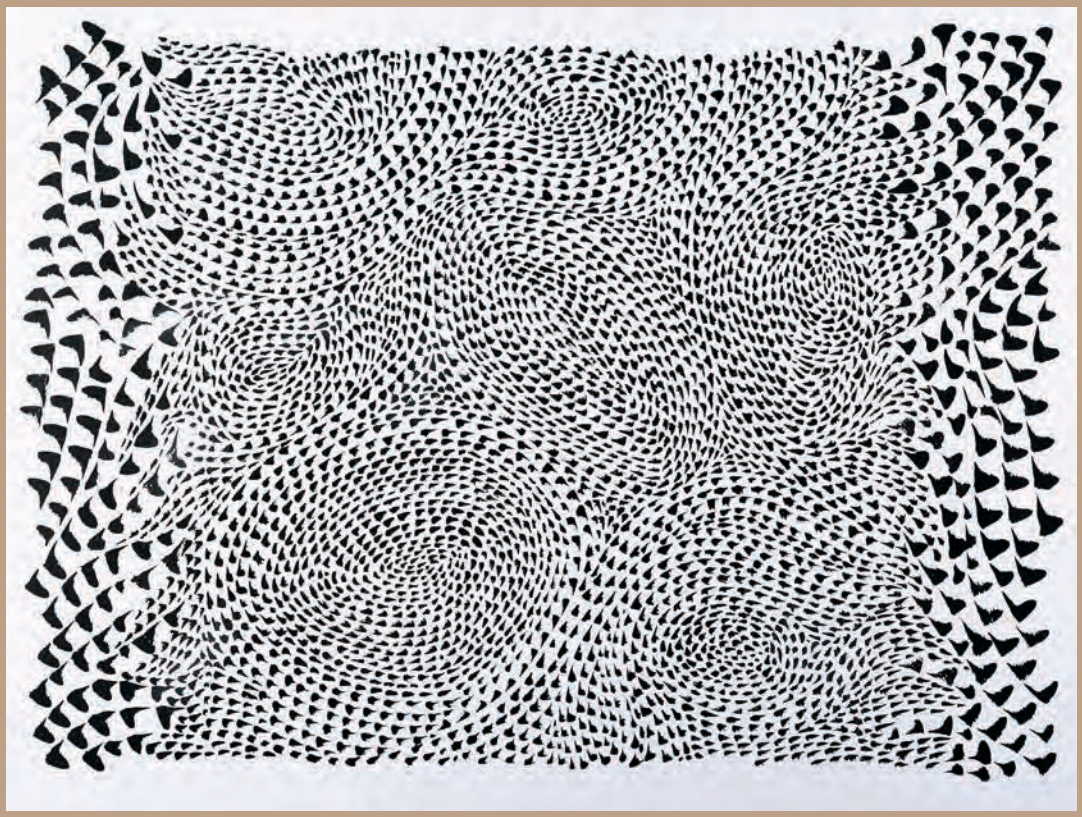
1975
India ink on paper
24 x 19 inches
61 x 48.3 centimeters





47. ALL ON RHYTHM

1975
India ink on paper
19 x 24 inches
48.3 x 61 centimeters

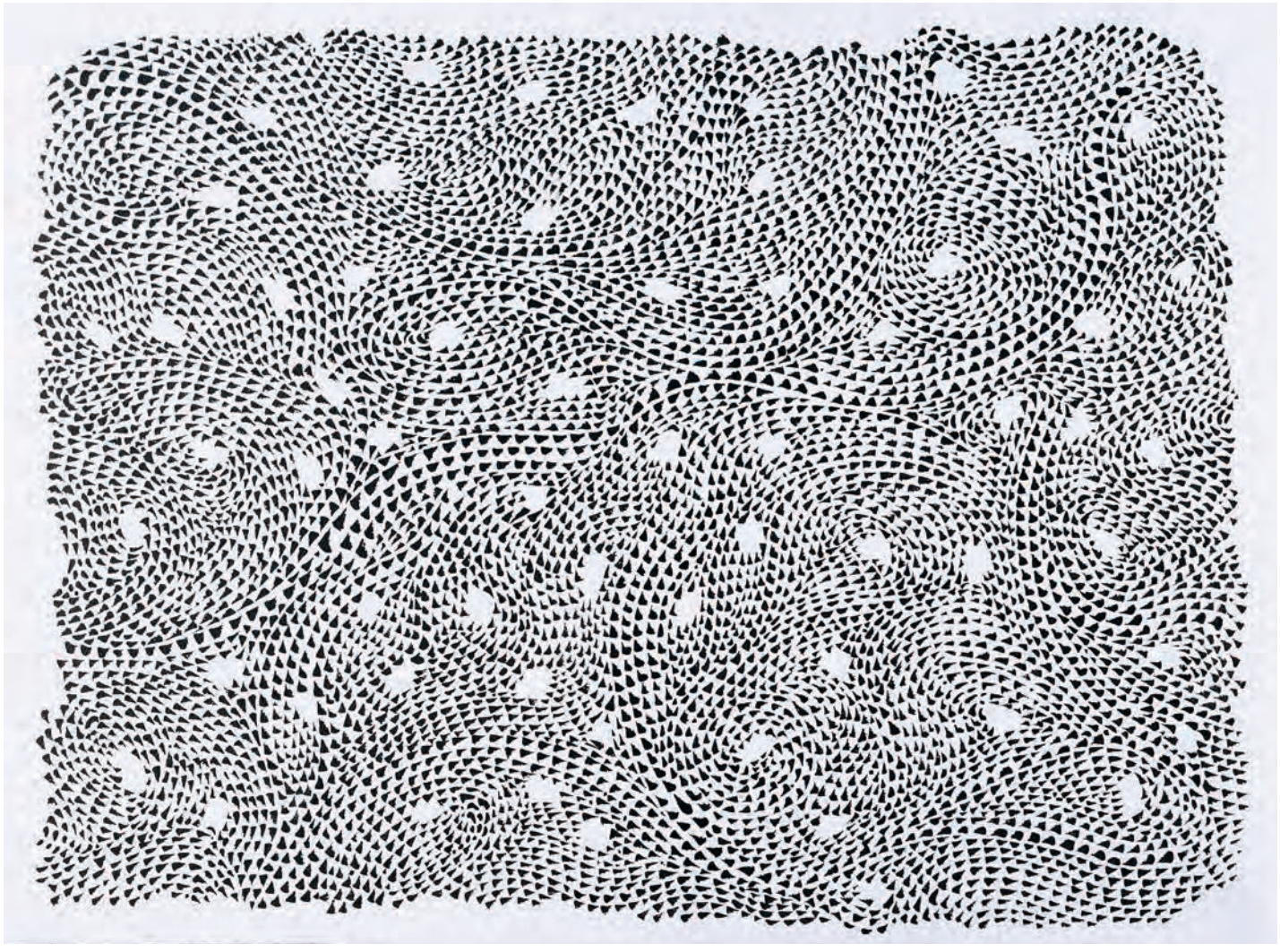


48. UNTITLED COMPOSITION

1975
India ink on paper
18 x 24 inches
45.7 x 61 centimeters

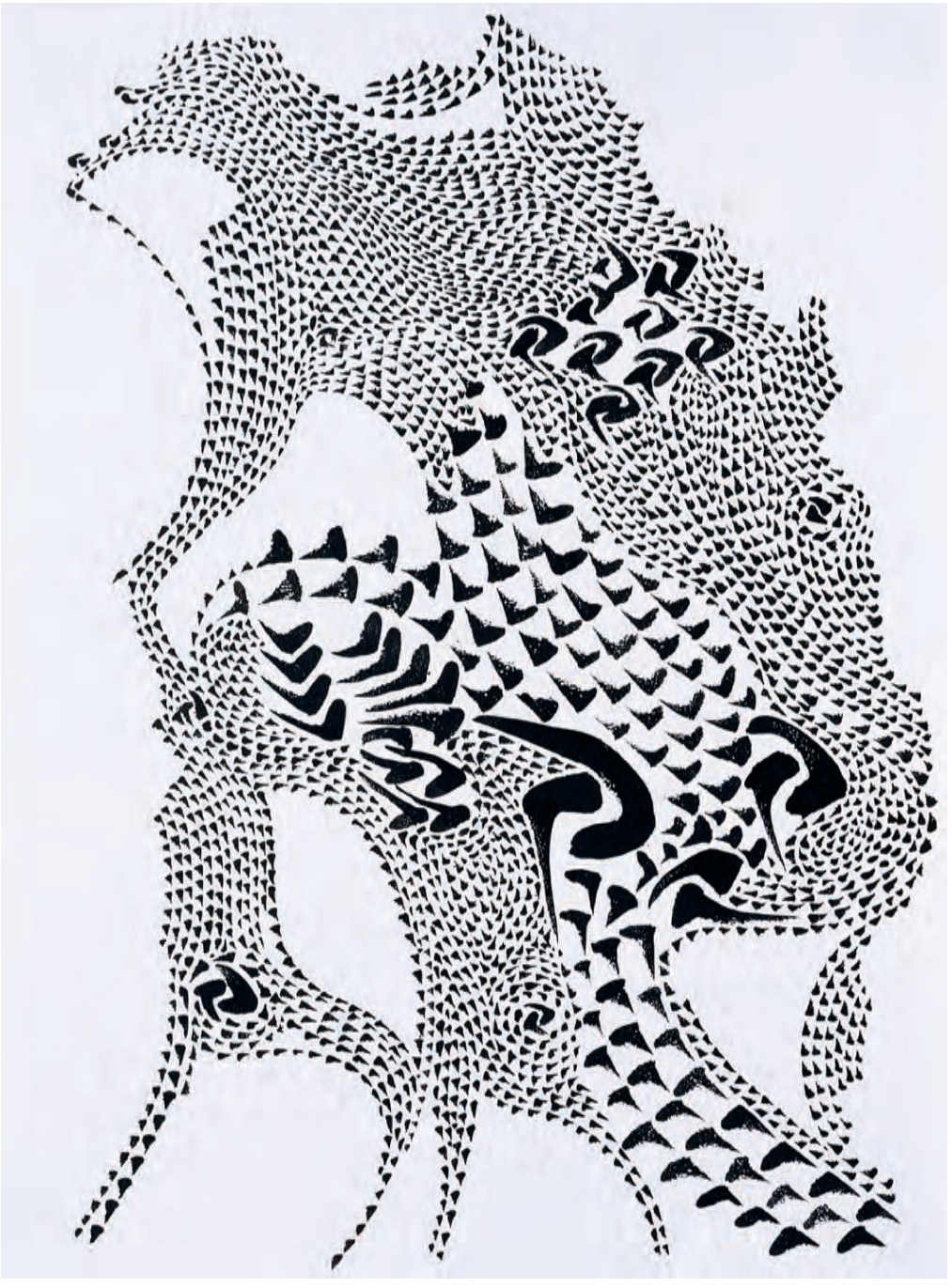
49. SPACE INTERVALS

1976
India ink on paper
22 x 30 inches
55.9 x 76.2 centimeters



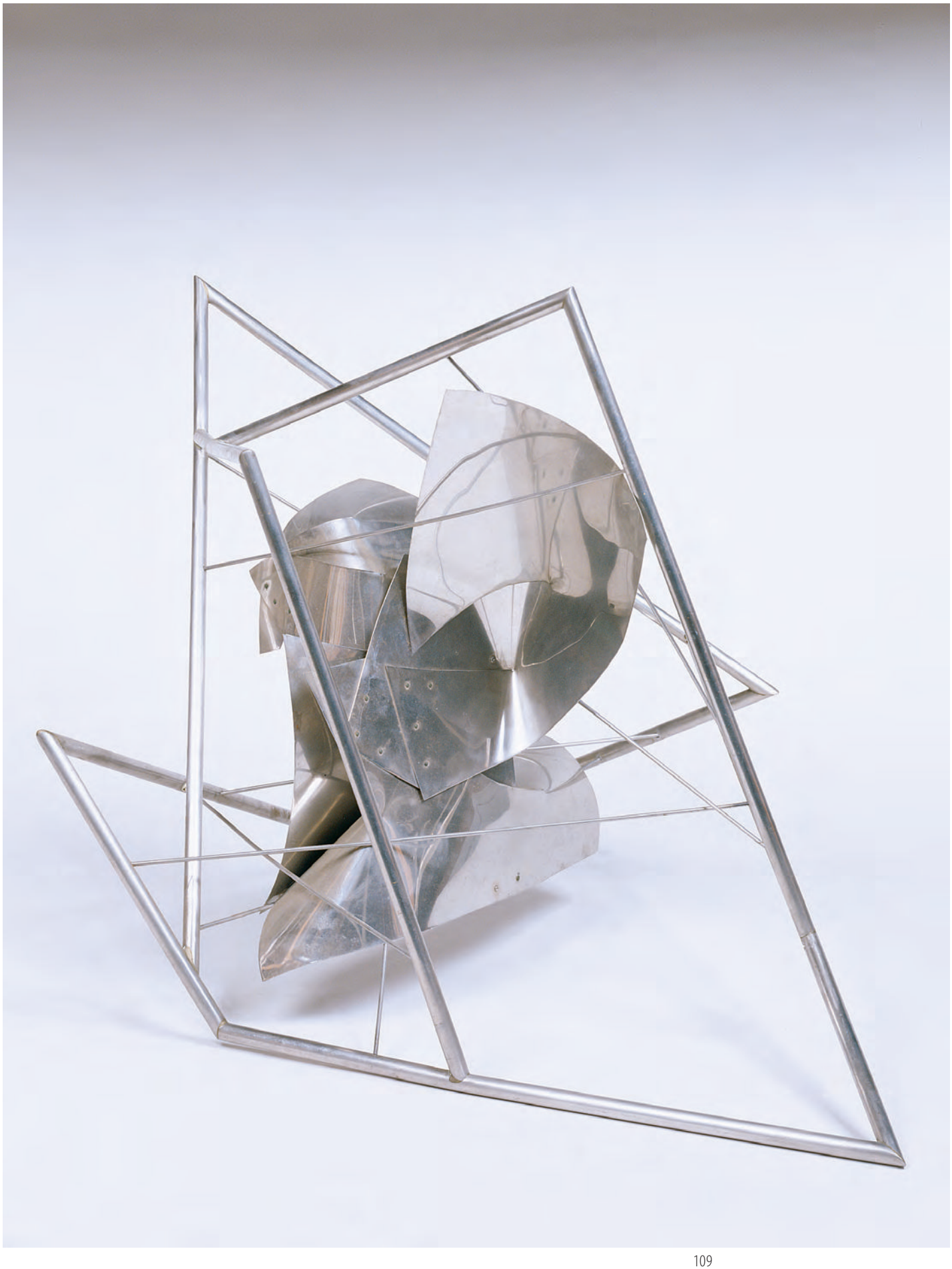
50. VARIATIONS

1976
India ink on paper
24 x 18 inches
61 x 45.7 centimeters



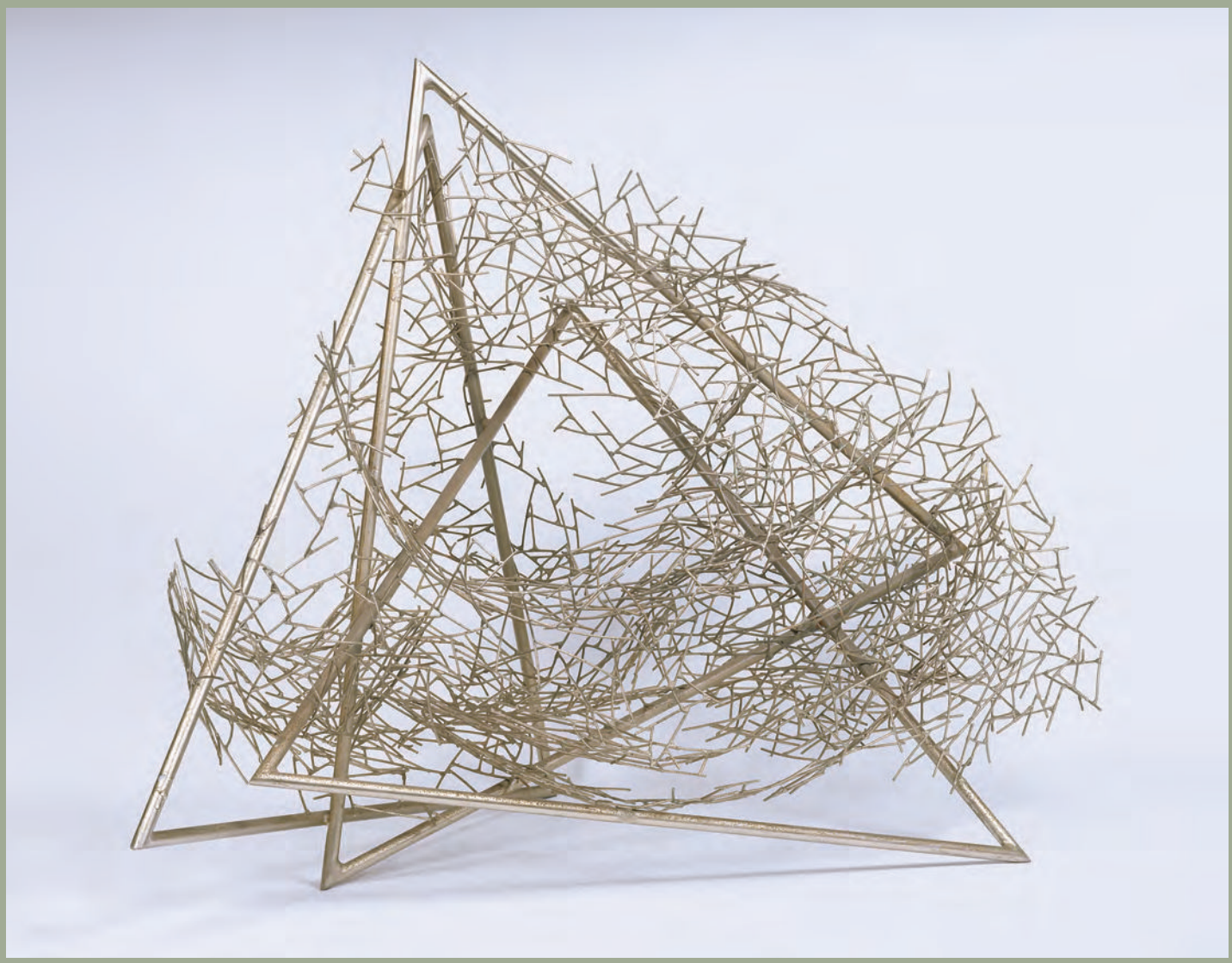
51. FLYING PLANE

1976
stainless steel
22 x 33 x 21 inches
55.9 x 83.8 x 53.3 centimeters



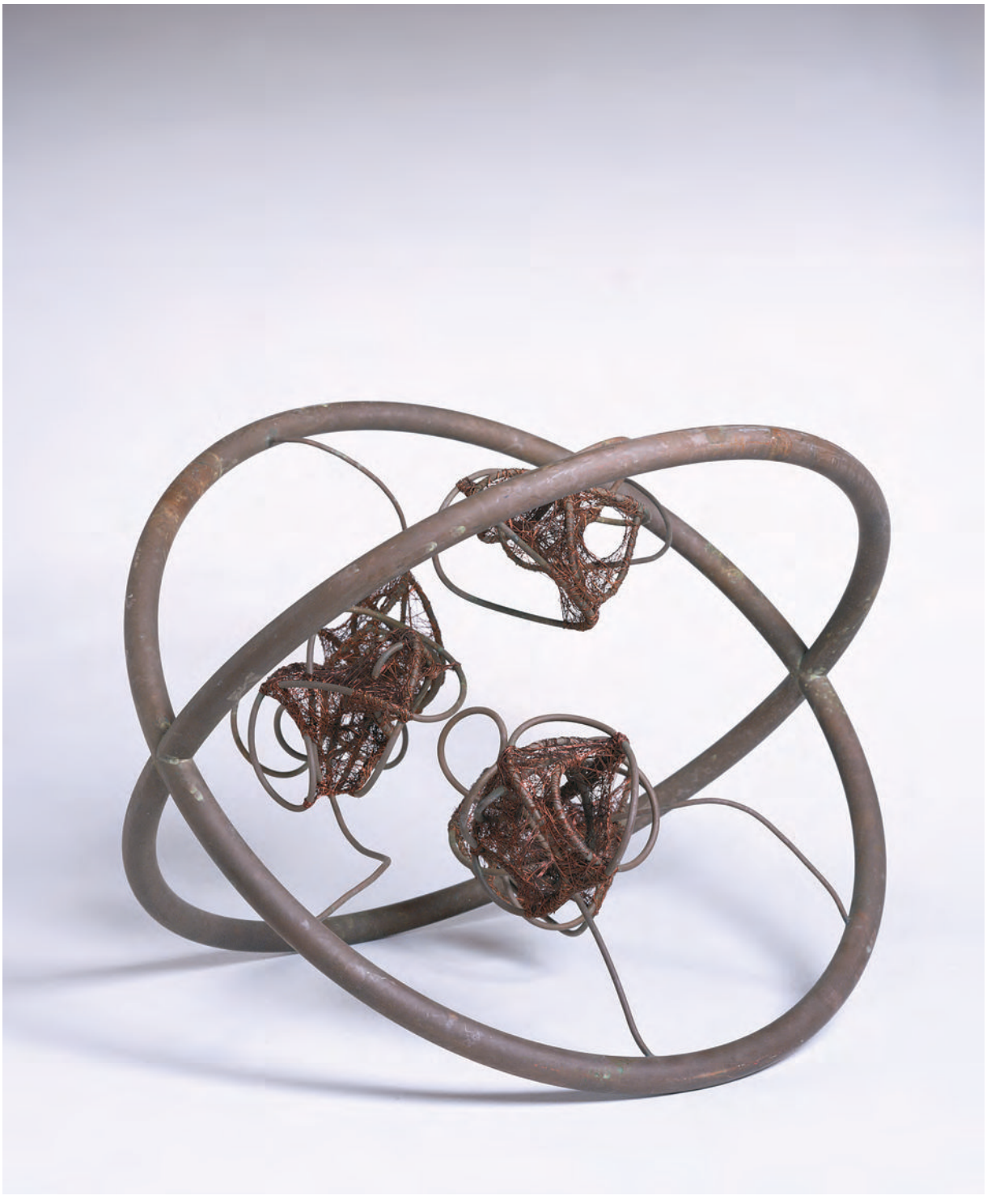
52. SPACE STRUCTURE

1978
nickel plated iron
35 x 39 x 32 inches
88.9 x 99.1 x 81.3 centimeters



53. UNTITLED (SIGN OF U)

circa 1979
copper
22 inches in diameter
55.8 centimeters in diameter



SHORT BIOGRAPHY

Claire Falkenstein was born on July 22, 1908 in Coos Bay (North Bend), Oregon. In 1930 she received a bachelor's degree in Letters and Science from the University of California, Berkeley. She graduated as an Art Major with minors in Anthropology and Philosophy. In 1933 Falkenstein received a career-changing grant to study with Alexander Archipenko at Mills College in Oakland, California.

After completion of her studies, Falkenstein moved to San Francisco. She remained there teaching and creating artwork until 1950. During this time, her work began being exhibited throughout the United States. She also had an initial showing of her work in Paris. Then in 1950 Falkenstein relocated to Paris. While based there, she exhibited in solo and group shows throughout Europe with occasional exhibitions in America and Japan as well. In 1960 Falkenstein returned to the United States, choosing to base herself in Southern California. She lived and worked out of her studios in Venice, California until her death on October 23, 1997.

Throughout her long and richly productive career, Falkenstein worked in a wide variety of media, some traditional and many distinctly non-traditional. In addition to her large-scale, forged metal sculpture, Falkenstein produced a body of work comprised of paintings, ceramics, prints, stained glass windows, and jewelry. Throughout her life, the internationally recognized sculptor experimented extensively with craft media. She used materials such as clay, wood, metal, fiber, or glass as vehicles through which to explore new ideas and forms. Over the years, her affinity for craft media and her subsequent creation of functional objects reflect one of the artist's central intentions: a fluid integration of art and daily life.

SELECTED EXHIBITIONS

1930 East-West Gallery, San Francisco, California
1940 San Francisco Museum of Art, San Francisco, California
1948 San Francisco Museum of Art, San Francisco, California
Metropolitan Museum of Art, New York, New York
1952 Werkbund, Berlin, Germany
1953 Institute of Contemporary Art, London, England
1954 Galleria Montenapoleone, Milan, Italy
Galleria Spazio, Rome, Italy
Museum of Modern Art, New York, New York
1955 Galleria Stadler, Paris, France
Galleria Spazio, Rome, Italy
1956 Galerie Rive Droite, Paris, France
Sculpture d'un Temps Autre, Galerie Interieurs, Angers, France
Junge Amerikanische Kunst, Iserlohn, Germany
1957 Galerie Stadler, Paris, France
Sala Gaspar, Barcelona, Spain
1958 Galleria Il Segno, Rome, Italy
Galleria Spazio, Rome, Italy
Galleria Notizie, Turin, Italy
Osaka International Festival, Osaka, Japan
San Francisco Museum of Modern Art, San Francisco, California
Carnegie International, Pittsburgh, Pennsylvania
Bolles Gallery, San Francisco, California
New York Art Foundation, New York, New York
1959 Gallery Mayer, New York, New York
International Center of Art and Costume, Venice, Italy
1960 Gallery Stadler, Paris, France
Osaka Sky Festival, Osaka, Japan
Galerie Parnass, Wuppertal, Germany
Gallery Mayer, New York, New York
Whitney Museum of American Art, New York, New York, "Annual Exhibition of Sculpture and Drawings"
Dusanne Gallery, Seattle, Washington
Art Biennale de Paris, France
Martha Jackson Gallery, New York, New York, "New Media New Forms"
International Center of Aesthetic Research, Turin, Italy
World House, New York, New York, "Women of American Art"
Jefferson Place Gallery, Washington D.C., "Art from American Cities"
1961 Galleria Il Canale, Venice, Italy
Galleria Traghetto, Venice, Italy
Salon De Mai, Paris, France
Musée Rodin, Paris, France, "Sculpture Exhibition International"
American Cultural Center, Paris, France
1962 Premio Marzotto, Rome, Italy
Salon Nika, Tokyo, Japan
Musee des Arts Decoratifs, Palais du Louvre-Pavillion de Marsan, Paris, France
Galerie Stadler, Paris, France
Galerie Rive Droite, Nice, France
Galeria Civica d'Arte Moderna, Turin, Italy
1963 Laguna Federal Savings, Laguna Beach, California, "Americans in Paris"
Esther Robles Gallery, New York, New York, "Eleven Americans"
Salon International de Galeries Pilotes, Lausanne, Switzerland
Offices of Robert H. Carter, Los Angeles, California
San Francisco Museum of Modern Art, San Francisco, California
Martha Jackson Gallery, New York, New York, "Eleven Americans"
Galerie d'Arte Moderne il Traghetto, Venice, Italy
1964 Esther Robles Gallery, Los Angeles, California
Carnegie Institute International Exhibition, Pittsburgh, Pennsylvania
Whitney Museum of American Art, New York, New York
San Francisco Museum of Art, San Francisco, California, "Collector's Show"
Fine Arts Gallery, Mount Saint Mary's College, Los Angeles, California
Laguna Beach Art Association, Laguna Beach, California
Scripps College, Claremont, California
1965 Esther Robles Gallery, Los Angeles, California
Martha Jackson Gallery, New York, New York
1966 Hollis Galleries, San Francisco, California
1967 Phoenix Museum of Art, Phoenix, Arizona
1968 Long Beach Museum of Art, Long Beach, California
Seligman Gallery, Seattle, Washington
Victoria and Albert Museum, London, England
1969 Gordon Woodside Gallery, San Francisco, California
Fresno Art Center, Fresno, California
1970 Brooklyn Museum, New York, New York, "Art and Technology"
Sherman Foundation, Corona Del Mar, California
Malvina Miller Gallery, San Francisco, California
1971 Malvina Miller Gallery, San Francisco, California
Utah State University, Logan, Utah
Galerie Stadler, Paris, France
Comsky Gallery, Los Angeles, California
1972 Roberts Arts Gallery, Santa Monica, California
Polly Friedlander Gallery, Seattle, Washington
Pacificulture Asia Museum, Pasadena, California
Los Angeles County Museum of Art, Los Angeles, California
1973 Tortue Gallery, Santa Monica, California
Polly Friedlander Gallery, Seattle, Washington
California Museum of Science and Industry, Los Angeles, California
"Multiple Interaction Team from M.I.T. and Claire Falkenstein: Topical Image Transducer"
1974 Thousand Oaks Arts Council, Thousand Oaks, California
Tortue Gallery, Santa Monica, California
Phoenix Museum of Art, Phoenix, Arizona
1976 Coos Bay Art Museum, Coos Bay, Oregon
Smith Anderson Gallery, San Francisco, California
Dorothy Rosenthal Gallery, Chicago, Illinois
1977 Grossmont College Art Gallery, El Cajon, California
Tortue Gallery, Santa Monica, California

Swimmer, 1941, pastel on paper

Senior Fye Gallery, Long Beach, California
Los Angeles Country Museum of Art, Los Angeles, California, "Private Images: Photographs by Sculptors"
Humboldt State University, Arcata, California
San Francisco Museum of Modern Art, San Francisco, California

1978 Stewart Neill Gallery, New York, New York
Syracuse University, Lubin House, Syracuse, New York
Tate Gallery, London, England
California Polytechnic University, Pomona, California
Stewart Neill Gallery, New York, New York
Guggenheim Museum, New York, New York

1979 Newport Harbor Art Museum, Newport Beach, California
Fine Arts Gallery, California State University, Northridge, California, "Americans in Paris: The 50s"
Muchenthaler Foundation, Fullerton, California, "Sculpture 79"
Rutgers University Art Gallery, Rutgers, New Jersey, "Vanguard American Sculpture 1913-1939"
Oakland Museum of Art, Oakland, California, "Form, No Title"
Seattle Art Museum, Seattle, Washington
Crocker Art Museum, Sacramento, California, "Aspects of Abstract Generating a Cube"

1980 Palm Springs Desert Museum, Palm Springs, California
Neill Gallery, New York, New York
Los Angeles County Museum of Art, Los Angeles, California, "Portraits and Palettes—California Artists"
Coos Bay Art Museum, Coos Bay, Oregon
Crocker Art Museum, Sacramento, California
Craft and Fold Art Museum, Santa Monica, California
San Bernardino Country Museum, Redlands, California

1981 Old Venice Jail, Venice, California, "Cast, Torn, Formed Paper"
La Jolla Museum of Art, La Jolla, California
Smith Anderson Gallery, Palo Alto, California
Tortue Gallery, Santa Monica, California
Bellevue Art Museum, Bellevue, Washington
Neill Gallery, New York, New York
Municipal Art Museum, Los Angeles, California
Laguna Museum of Art, Laguna Beach, California
Tobey Moss Gallery, Los Angeles, California

1982 Sepulveda Junior High School, Sepulveda, California, "Homage to Tecumseh"
Loyola-Marymount University Art Gallery, Los Angeles, California

1983 City Hall, Los Angeles, California
Sacred Heart School for Girls, Menlo Park, California

1984 La Quinta Festival of Arts, La Quinta, California
Hemmerdinger Gallery, Palm Desert, California
University Art Gallery, University of California, Riverside, California
Lyons Gallery, Redlands, California
California State University, Dominguez Hills, California
Helen Lindhurst Gallery, University of Southern California, Los Angeles, California
Jack Rutberg Fine Arts, Los Angeles, California

1985 National Museum of American Art, Washington D.C., "Tribute to Martha Jackson"
Gallery Stadler, Paris, France
Laguna Art Museum, Laguna Beach, California
Cedars-Sinai Hospital, Los Angeles, California
Arbitrage Gallery, New York, New York

1986 Jack Rutberg Fine Arts, Los Angeles, California
Fresno Arts Center, Fresno, California
Denise Cade, New York, New York
Anita Shapalsky Gallery, New York, New York

1987 Stanislaus University Gallery, California State University Stanislaus, Turlock, California
Hippodrome Gallery, Long Beach, California

1988 Loyola Marymount College Art Gallery, Los Angeles, California
Cantini Museum, Marseilles, France
Art LA 88, Los Angeles, California
Gallery Stadler, Paris, France
Guggenheim Museum, New York, New York
Phoebe Conley Gallery, California State University, Fresno, California

1989 Modern Art Gallery, Los Angeles, California
Jack Rutberg Fine Arts Gallery, Los Angeles, California
Museum of Contemporary Art, Los Angeles, California
Knoxville Museum of Art, Knoxville, Tennessee

1990 Conejo Valley Art Museum, Thousand Oaks, California
American Gallery, Los Angeles, California
Transamerica Pyramid, San Francisco, California
Lori LeBoy Studios, Los Angeles, California
Cadde Delfini, Los Angeles, California
Conejo Valley Art Museum, Thousand Oaks, California

1991 Pasadena Showcase House of Design, Pasadena, California
Hippodrome Gallery, Long Beach, California

1992 Museum of Contemporary Art, Los Angeles, California

1993 Los Angeles Art Association and the Museum of Contemporary Art, Los Angeles, California, "First Visit and Beyond" program
Mountain View Memorial Gallery, Altadena, California
Wight Art Gallery, University of California, Los Angeles, California,
Jack Rutberg Fine Art, Los Angeles, California
Anderson Gallery, Buffalo, New York

1994 Fisher Gallery, University of Southern California, Los Angeles, California
Parsons School of Design and Corcoran Gallery, Washington D.C.

1995 Fresno Art Museum, Fresno, California
Armand Hammer Museum of Art and Cultural Center, University of California, Los Angeles, "Pacific Dreams: Currents of Surrealism and Fantasy in California Art, 1934-1957"

1997 Fresno Art Museum, Fresno, California, "Claire Falkenstein: Looking Within—A Point of Departure—Collected Works 1927-1997"

2000 Michael Rosenfeld Gallery, New York, New York, "The True Grit—Lee Bontecou, Louise Bourgeois, Jay Defeo, Claire Falkenstein, Nancy Grossman, Louise Nevelson, Nancy Spero"

2001 Boise Art Museum, Boise, Idaho, "The True Grit—Lee Bontecou, Louise Bourgeois, Jay Defeo, Claire Falkenstein, Nancy Grossman, Louise Nevelson, Nancy Spero"

2004 Long Beach Museum of Art, Long Beach, California, "The Modernist Jewelry of Claire Falkenstein"

2006 Louis Stern Fine Arts, West Hollywood, California, "Claire Falkenstein: Structure and Flow—Works from 1950-1980"

SELECTED MAJOR PUBLIC AND PRIVATE WORKS

1947	Element, Copper and bronze, 6 feet x 18 inches, Warneke Garden, San Francisco, California
	Water Reflector, Marin Garden Show, Marin County, California, 5 x 5 x 5 feet
1948	Table, Walnut wood and plate glass, 40 inches x 3 feet, for Mr. Joseph Bransten, San Francisco, California
1954	Stair Screen for Galeria Spazio, Mild steel and fused glass, 9 x 9 x 5 feet, for Luigi Moretti, Rome, Italy
1955	Stair Screen for Galerie Stadler, Mild steel with Venetian glass inclusions, 9 x 8 x 5 feet, Rodolphe Stadler, Paris, France
1956	Light Fixture for Upper Gallery, Galerie Stadler, 14 x 36 x 20 inches, Rodolphe Stadler, Paris, France
	Tilted Strata, Oil on canvas, 20 x 10 feet, mural for stairwell of the home of Donald Olsen, Berkeley, California
1957	Grotto Gates for the Villa of the Princess Pignatelli, Mild steel with Venetian glass inclusions, 14 x 27 x 4 feet, Rome, Italy
1958	Floor Lamp for Galerie Stadler, 76 X 19 X 14 inches, Paris, France
	Fire Screen for Johanna Eckstein, 27 X 40 X 8 Inches, Seattle, Washington
	Never-Ending Screen, Copper and bronze, 27 x 27 x 27 inches, for the San Francisco Art Institute San Francisco, California
1960	Sign of the Pacific, Copper and fused glass, 10 x 8 x 11 feet, sculpture for Dallas Conklin, Long Beach, California
1961	Garden Gates, Mild steel with Venetian glass inclusions, 12 x 8 x 6 feet, Palazzo Venier Dei Leoni, Collection Peggy Guggenheim Foundation, Venice, Italy
1962	Umbrella, Suspended Foundation, Copper, bronze, and Venetian glass inclusions, Dr. and Mrs. Robert Buffum, San Diego, California
	Fire Screen, Mild steel with Venetian glass inclusions, 3 x 5 x 11 feet for Baronne Alix de Rothschild, Reux, France
1963	Structure and Flow #1, Copper and Venetian glass fountain, 5 x 20 x 10 feet, for Mr. Robert Robles, Bermuda Dunes, California
	Never-Ending Screen, Mild steel with Venetian glass inclusions, 10 x 6 x 4 feet, for Mr. Tito Bastianello, Venice, Italy
1965	Wave, Copper and Venetian glass inclusions, 14 x 37 x 30 feet, California Federal Savings and Loan, Los Angeles, California
	Game Wall, Copper and glass inclusions, 11 x 80 x 3 feet, relief sculpture for the gymnasium at California State University, Fullerton, California
	"U" as a Set, Copper, 14 x 20 x 10 feet, large structure for a reflecting pool, First International Sculpture Symposium, California State University, Long Beach, California
	Point as a Set #17, Copper, 27 feet in diameter, for the Joseph Magnin Store, through the Gruen Architectural Office, Los Angeles, California
	Sky Reach, Copper, 5 x 5 x 5 feet, a sculpture for the existing reflecting pool in front of the Phoenix Art Museum, Phoenix, Arizona
1966	Three Fires, Copper and fused Venetian glass, Spreading Fire: 7 x 10 x 5 feet. Leaping Fire: 20 x10 x 5 feet. Smoldering Fire: 7 x 10 x 5 feet. Three monumental sculptures for three reflecting pools for the Fresno Mall, Fresno, California
1967	Module for Stained Glass Windows for Saint Basil Church, Corten steel with the vocabulary of sixteen colors of glass, 16 feet x 40 inches x 14 inches. Saint Basil's Church, Los Angeles, California
1968-1969	Works for Saint Basil Church: Fifteen window screens, Corten steel and stained glass: Nave: 80 feet high, varying widths from 2 feet to 17 x 4 feet; three tower windows, eight doors. Narthex bronze, rectory screen, and doors: Corten steel. Los Angeles, California
1968-1970	Sun Dial, Copper metal sheet, 7 x 4 x 4 Feet, memorial for Carolyn Clock Scott, placed at the home of John Sadler, Pasadena, California
1968-1971	Fly and Water Wheel, Aluminum sheet metal, 15 x 10 x 10 feet. Commissioned by the City of New Delhi, India, unfinished
1968-1972	Structure and Flow Fountain #3, Copper and fused Venetian glass, 14 x 10 x 10 feet. Long Beach Museum of Art, Long Beach, California. Donated by Dr. Louis Heyn
	D.N.A. Molecule, Copper and fused Venetian glass, 15 x 5 x 5 feet, for the Court of the Hyland Laboratories for the Investigation of Blood, Costa Mesa, California
	Point as a Set #25, Copper, 6 feet in diameter, for the entrance to the University of California, Los Angeles Sculpture Garden, Los Angeles, California, donated by Arthur Spitzer

1968-1973	Never-Ending Screen, Copper with glass inclusions, 4 x 4 x 4 feet, for Dr. and Mrs. Leon Banks, Los Angeles, California
1968-1974	Entrance Doors, Copper with glass inclusions, 9 x 9 x 9 feet, for Mr. and Mrs. Sam Rubenstein, Palm Springs, California
1973	Structure and Flow Fountain, #4, Copper, 10 x 20 x 10 feet, for Mr. and Mrs. Louis Statham, Lone Pine, California
	Fire and Ice, lamps, Corten steel with sheet, stained glass, 8 x 14 x 8 feet, surmount 40 feet, pylons of adobe bricks, for Mr. and Mrs. Louis Statham, Lone Pine, California
1974	Accelerating Point, Copper, 5 x 30 x 20 feet, for the Sculpture Garden of the Fine Arts Gallery, San Diego, California
	Sign of the Pacific, #2, Copper, 8 x 15 x 9 feet, fountain for the Coos Bay Mall, The City Endowment for the Arts, donated by Mrs. Kohler, Coos Bay, Oregon
1975	Living Curve, Copper fountain, 5 x 5 x 3 feet, for Dr. Louis Heyn, Los Angeles, California
1976	Montage/Section, Copper and Lexan plastic sheets, 8 x 20 x 9 feet, for the Eileen Norris Cinema Theater, University of Southern California, Los Angeles, California
	Continuum, Aluminum, sheet metal, 8 x 8 x 8 feet, for the Bing Theater, University of Southern California, Los Angeles, California
	Never-Ending Screen, Copper with Venetian glass, 8 x 8 x 5 feet, for Tortue Gallery, Santa Monica, California
1980	Proposed: Forum, Port Orford, Cedar logs, 18 1/2 x 7 x 50 feet, California State University, Dominguez Hills, Carson, California
1981	Tide Pool, Copper, 7 x 17 feet x 14 inches, for Mr. and Mrs. Sam Rubenstein, Palm Springs, California
1982	Sun-Ribbon Wind Screens, with relating gates, four sections, Corten steel and stained glass for wind screens. Gates: Corten steel. Screens: (1)10 x 18 feet, (2)10 x 18 feet, (3)12 x 1 feet, (4)13 x 1 feet. Gates: 10 x 14 feet x 14 inches. Gates not connected to the screens: 10 x 11 feet x 3 inches. For New Town Center, the Court, South Coast Plaza, Costa Mesa, California
1983	Tide Pool Fountain, 17 x 17 x 2 feet, Golden Gateway North, San Francisco, California
	Surf Fountain, 12 x 23 x 4 feet, for Mr. George Walker, Coos Bay, Oregon
1986	Interchange, Copper frieze for the California Arts Council, 7 x 64 feet, for the Department of Motor Vehicles, Los Angeles, California
1987	Forum: Memorial for A. Quincy Jones, Port Orford Cedar logs. 50 x 70 x 18 feet, California State University, Dominguez Hills, California
	Front Gates, Copper and glass, 10 x 6 x 1 feet, for home of Mr. and Mrs. Henry Segestrom, Newport Beach, California
	Power Line, Copper and glass, 10 x 6 x 1 feet, for Mr. and Mrs. Henry Segestrom, Newport Beach, California
	Traffic, welded copper tubing, 17 x 64 feet x 12 inches, for the Department of Motor Vehicles, Los Angeles, California

EXHIBITION CHECKLIST

1. FIRST LEDA (MODEL FOR LEDA AND THE SWAN),
Paris, 1950
iron wire
14 x 13 x 9 inches
35.6 x 33 x 22.9 centimeters

2. UNTITLED COMPOSITION, circa 1950
stainless steel
31 x 24 x 14 inches
78.7 x 61 x 35.6 centimeters

3. UNTITLED COMPOSITION, circa 1950
glass fused with blown glass
8 inches in diameter
20.4 centimeters in diameter

4. INTEGRATING RECTANGLE, 1957
bronze wire
62 x 64 x 20 inches
157.5 x 162.6 x 50.8 centimeters

5. UNTITLED COMPOSITION, 1958
graphic structure pastel on paper
18 x 11 inches
45.7 x 27.9 centimeters

6. MICHEL TAPIÉ--PORTRAIT, circa 1959
glass fused with bronze and gold
14 x 12 x 10 inches
35.6 x 30.5 x 25.4 centimeters

7. LADDER, Paris, 1960
watercolor and felt tip pen on paper
13 x 10 inches
33 x 25.4 centimeters

8. EXPLORATION, Paris, 1960
watercolor and felt tip pen on paper
13 x 10 inches
33 x 25.4 centimeters

9. SIGN & ENSEMBLE, Paris, 1960
watercolor and felt tip pen on paper
13 x 9 inches
33 x 22.9 centimeters

10. UNTITLED COMPOSITION, Paris, 1960
watercolor, ink & felt tip pen on paper
13 x 10 inches
33 x 25.4 centimeters

11. UNTITLED COMPOSITION, Paris, 1960
watercolor and felt tip pen on paper
13 1/8 x 10 3/8 inches
33.32 x 26.34 centimeters

12. LATTICE-- SUN, circa 1960
brazed copper wire
92 x 11 x 11 inches
233.7 x 27.9 x 27.9 centimeters

13. UNTITLED COMPOSITION, New York, 1960
ink and felt tip pen on paper
10 5/8 x 14 inches
27 x 35.6 centimeters

14. UNTITLED COMPOSITION,
New York, 1960
watercolor, ink and felt tip pen on paper
14 x 10 5/8 inches
35.6 x 25.4 centimeters

15. UNTITLED COMPOSITION,
New York, 1960
watercolor and ink on paper
17 7/8 x 23 7/8 inches
45.39 x 60.63 centimeters

16. BODY CENTERED CUBIC, circa 1960
glass fused with gold and iron wire
29 x 29 x 29 inches
73.7 x 73.7 x 73.7 centimeters

17. UNTITLED COMPOSITION, 1960
copper tubing
8 x 12 x 6 inches
20.3 x 30.5 x 15.2 centimeters

18. THE RIVER (STILL), Rome, 1960
ink and gouache on paper
9 3/8 x 12 inches
23.80 x 30.5 centimeters

19. SUN, 1960-1961
copper wire and rods
30 x 75 x 38 inches
76.2 x 190.5 x 96.5 centimeters

20. UNTITLED COMPOSITION,
Venice, 1961
watercolor, ink and felt tip pen on paper
14 x 10 5/8 inches
35.6 x 25.97 centimeters

21. UNTITLED COMPOSITION,
New York, 1961
watercolor gouache on paper
17 7/8 x 23 7/8 inches
45.39 x 60.63 centimeters

22. UNTITLED COMPOSITION,
circa 1962
soldered copper
7 x 8 1/2 x 6 inches
17.8 x 21.59 x 15.2 centimeters

23. NEVER ENDING SCREEN (STRUTTURA GRAFICA), 1963
welded copper and gold
16 x 15 inches
40.6 x 38.1 centimeters

24. VIBRAZIONE VENEZIA, 1963
oil on canvas with steel and Venetian glass
55 x 79 inches
139.7 x 200.7 centimeters

25. NEVER ENDING SCREEN, circa 1963
welded steel and silver
18 x 12 inches
45.7 x 30.5 centimeters

26. NEVER ENDING SCREEN, circa 1963
copper tubing
15 x 12 inches
38.1 x 30.5 centimeters

27. POINT AS A SET, 1964
copper tubing
6 inches in diameter
15.2 centimeters in diameter

28. POINT AS A SET N-10, circa 1965
welded copper
34 inches in diameter
86.3 centimeters in diameter

29. NEVER ENDING SCREEN, circa 1965
copper with gold and silver paint
21 x 13 1/4 x 2 inches
53.3 x 33.7 x 5.1 centimeters

30. UNTITLED COMPOSITION, circa 1965
copper
15 x 40 x 5 inches
38.1 x 101.6 x 12.7 centimeters

31. NEVER ENDING SCREEN, circa 1968
iron
15 x 14 inches
38.1 x 35.6 centimeters

32. NEVER ENDING SCREEN, circa 1968
gold over copper
16 x 17 inches
40.6 x 43.2 centimeters

33. NEVER ENDING SCREEN, circa 1970
soldered copper
18 inches in diameter
45.7 centimeters in diameter

34. UNTITLED COMPOSITION, circa 1970
Venetian glass fused with copper
26 x 37 x 34 inches
66 x 94 x 86.4 centimeters

35. CHALICE, circa 1970
Venetian glass fused with metals
11 x 15 x 13 inches
27.9 x 38.1 x 33 centimeters

36. STRUCTURE AND FLOW, circa 1970
copper tubing
28 x 33 x 23 inches
71.1 x 83.8 x 58.4 centimeters

37. UNTITLED (TOPOLOGICAL), circa 1970
copper with rivets
8 x 9 x 11 inches
20.3 x 22.9 x 27.9 centimeters

38. UNTITLED COMPOSITION, circa 1970
glass fused with copper
6 x 8 x 6 inches
15.2 x 20.3 x 15.2 centimeters

39. UNTITLED COMPOSITION, circa 1970
glass fused with copper
11 x 16 x 17 inches
27.9 x 40.6 x 43.2 centimeters

40. UNTITLED (FUSION), circa 1970
glass fused with copper
7 x 30 x 14 inches
17.8 x 76.2 x 35.6 centimeters

41. NEVER ENDING SCREEN, circa 1970
copper tubing
11 x 16 inches
27.9 x 40.6 centimeters

42. NEVER ENDING SCREEN, circa 1970
welded aluminum
21 inches in diameter
53.3 centimeters in diameter

43. UNTITLED COMPOSITION, 1973
Venetian glass fused with copper
31 x 35 x 24 inches
78.7 x 88.9 x 61 centimeters

44. FLORA, 1973
sheet bronze--kinetic
48 x 60 x 36 inches
121.9 x 152.4 x 91.4 centimeters

45. TOPOLOGICAL, 1973
Venetian glass fused with copper
33 x 41 x 16 inches
83.8 x 104.1 x 40.6 cm

46. LATTICE, 1975
India ink on paper
24 x 19 inches
61 x 48.3 centimeters

47. ALL ON RHYTHM, 1975
India ink on paper
19 x 24 inches
48.3 x 61 centimeters

48. UNTITLED COMPOSITION, 1975
India ink on paper
18 x 24 inches
45.7 x 61 centimeters

49. SPACE INTERVALS, 1976
India ink on paper
22 x 30 inches
55.9 x 76.2 centimeters

50. VARIATIONS, 1976
India ink on paper
24 x 18 inches
61 x 45.7 centimeters

51. FLYING PLANE, 1976
stainless steel
22 x 33 x 21 inches
55.9 x 83.8 x 53.3 centimeters

52. SPACE STRUCTURE, 1978
nickel plated iron
35 x 39 x 32 inches
88.9 x 99.1 x 81.3 centimeters

53. UNTITLED (SIGN OF U), circa 1979
copper
22 inches in diameter
55.8 centimeters in diameter

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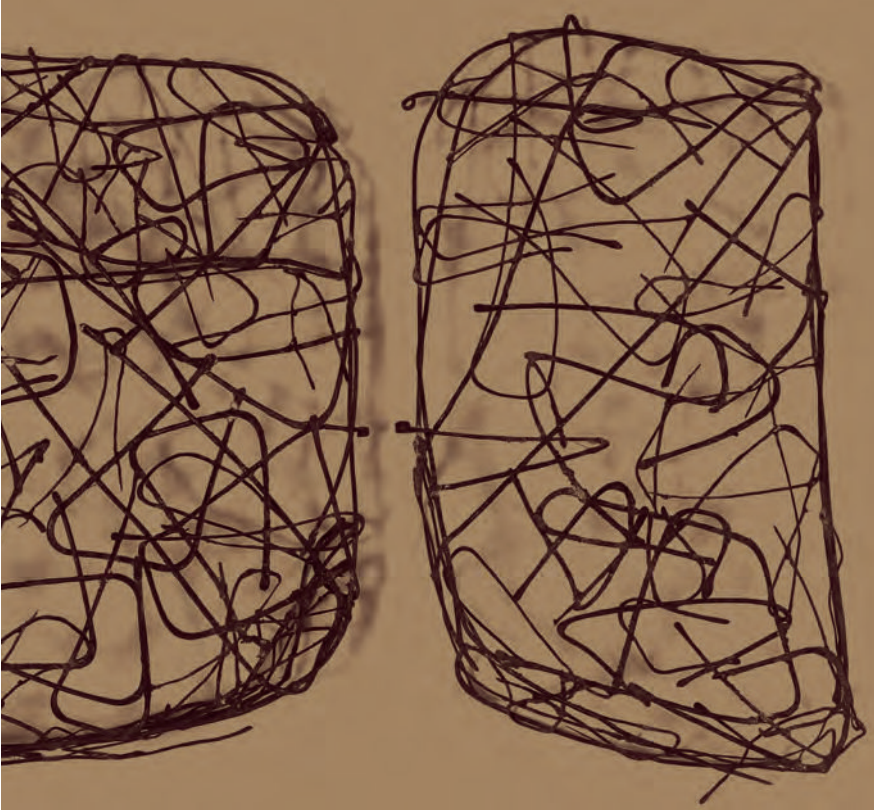

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Untitled Composition, 1943, pencil and pastel on paper

Front cover: Claire Falkenstein, *Point as a Set n-10*, circa 1965

Opposite title page: Falkenstein on site at St. Basil's Church, Los Angeles, California, 1969

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LOUIS STERN FINE ARTS

9002 MELROSE AVENUE WEST HOLLYWOOD CA 90069
WWW.LOUISSTERNFINEARTS.COM